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PHOTOGRAPHY

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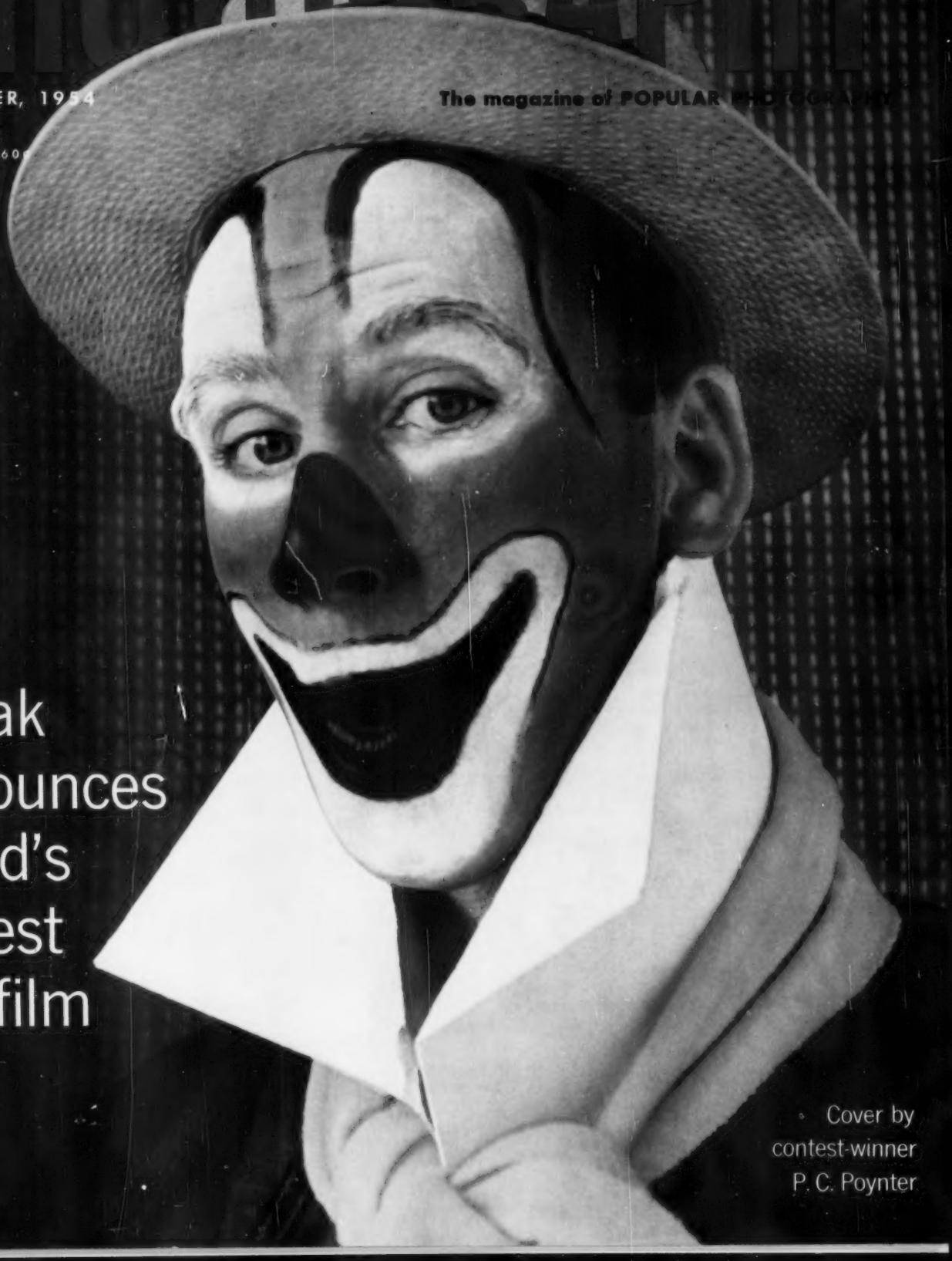

Kodak announces world's fastest roll film

Cover by contest-winner P. C. Poynter

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Genuine leather case..... $6.95

Ansco Universal Flash Unit

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ANSCOFLEX Camera

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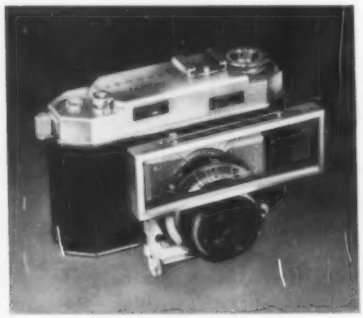

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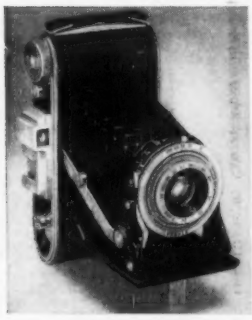

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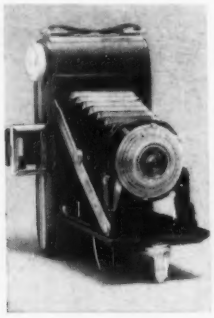

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DECEMBER 1954

VOLUME 35, NUMBER 6

PHOTOGRAPHY

including CAMERA and AMERICAN PHOTOGRAPHY

WORLD'S LEADING PHOTOGRAPHIC MAGAZINE

London photographer Percival Poynter took this self portrait by rigging a self-timer to his camera and carefully studying his image in a mirror before the shutter snapped. Poynter used a Microcord twin-lens reflex with Ross Xpres 75-mm f/3.5 lens, and exposed by his Weston meter on 120 Daylight Ferraniacolor film. Entitled "Jester," the picture won Poynter a prize in this year's PHOTOGRAPHY'S Annual Contest.

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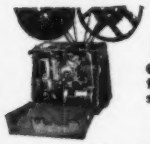

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2¼x2¼ EXACT 65, f4.5	117.50
2¼x3¼ DE JUR II, f4.5 ctd	67.50
2¼x3¼ DE JUR I, f4.5	82.00
2¼x3¼ FEDERAL 240	14.00
2¼x3¼ FEDERAL 269 CL, f6.3	32.00
2¼x3¼ FOTOLARGER, f6.9	23.00
2¼x3¼ FOTOLARGER f4.5	28.00
2¼x3¼ KODAK FLUORITE A	68.00
2¼x3¼ AUTOMEGA B5	83.00
2¼x3¼ OMEGA B3	79.00
2¼x3¼ SOLAR 120	42.95
2¼x3¼ SUN RAY ARNOLD D, f4.5	52.00
4x5 GRAFLARGER BACK COLD LITE	24.95
4x5 DeJUR PROF, f4.5	107.50
4x5 FEDERAL 450, f9.5	67.50
4x5 FOTOLARGER 100	36.00
4x5 OMEGA D2, condenser	114.00
4x5 OMEGALITE D2	102.95
4x5 SOLAR 45	52.50
5x7 ELWOOD S-2, f6.3 NEW	77.50
5x7 ELWOOD SP-2	66.00
5x7 AUTOMEGA E3	196.50
5x7 SOLAR	49.00

REVERE 88 f2.5 CTD	36.95
REVERE 99, f2.8 ctd	57.50
REVERE 80, f2.5 ctd	49.50
REVERE 40, f2.5 ctd	49.50
REVERE B61, f1.9 ctd	81.00
REVERE B63, f2.8 ctd	83.50

8MM PROJECTORS

B&H 221 500 W case	62.00
B&H MONTEREY 500 W, case	67.00
B&H REGENT, 500 W, case	112.50
BOLEX M-8, 500 W	117.00
KEYSTONE K-70C, 50 W, case	48.00
KEYSTONE K-66, 750 W, case	79.00

KEYSTONE K-109, 750 W, SPLICER, CASE 99.50

REVERE 85D, 500 W, case	61.50
REVERE 90, 750 W, case	86.00

16MM CAMERAS

B&H 200, f2.5 ctd	112.00
B&H 200T, f1.9 ctd	159.00
B&H 70 DA, f1.9	147.50
B&H 70DL, f1.9 ctd	227.50
BOLEX H-16 LEADER f1.9 ctd	167.50
BOLEX H-16 LEADER, 3 lenses	239.50

USED SLIDE PROJECTORS

500 W AMPRO, Auto case, BC	41.50
300 W ANGUS PB 300 W, case, BC	29.50
300 W COLDE JET, Case, BC	31.00
300 W GOLDE MANUMATIC, BC	31.95
200 W GOLDE CORONET, case, BC	25.95
500 Watt Golde Master (3¼x4¼ to 35 mm)	54.50
150 W KODASLIDE MERIT	16.50
300 W SVE SKYLINE B, BC	27.50

BINOCULARS

6x15 COMET, CF, NEW	13.75
6x30 LEMAIRE, CF	17.50
6x30 HOMO-LUX, IF, NEW	17.95
6x30 DIENSTGLAS, IF	42.50
6x30 GOV'T. SURPLUS, IF	39.95
6x42 SARD, IF	114.50
7x35 ANCHOR, IF	55.00
7x50 LEADER, IF	18.00
8x30 DIALYT, CF	79.50
8x30 COLMONT, CF	21.45
16x50 REGIA, IF, NEW	42.95
20x50 AURORA, IF, NEW	49.00

Add 10% F.E.T. to above prices Case 5.95
IF-Individual focusing CF-Center focusing

Due to limited space, this is not a complete listing of our stock—if you're looking for something unusual, write to us—we probably have it on the shelf. The above cameras are subject prior sale. Not all used cameras are in stock at al. times.

ELECTRONIC FLASH

AMATEUR IIIL, 9C-battery	47.50
ASCOR 90D	69.50
CELLUX II 75 watt-sec	42.00
DORMITZER, DB, Port	59.50
DORMITZER 207 AC, 75 watt-sec	62.00
DORMITZER 200 AC-batt 125 watt-sec	189.50
DORMITZER 100 98 watt-sec	74.50
HEILAND HR-3	39.00
HEILAND IA AC POWER PACK	103.00
HEILAND III	107.50
HEILAND IV	213.00
STROBOFLASH II, port	83.50
STROBOFLASH III, AC	213.00
SUN-LITE 225, port	49.00
SUN-LITE 110, A-C	36.50
SYNCTRON 100	127.50
ULTRABLITZ II	37.50

TAPE RECORDERS

AMPRO 755	137.50
AMPRO 731	69.50
AMPRO Hi-Fi	142.00
CONCERTONE 150	197.00
ECTRO	172.50
EICOR 230	114.50
EKOTAPE 205	155.00
FEDERAL F-M-E 37-B	86.50
R.C.A. SRT-301	118.50
REVERE T 700	133.00
REVERE T 900	117.00
STEREOTONE 130	142.50
WEBCOR 2010	127.50
WILCOX-GAY 3410	108.00
WILCOX-GAY 3F10	117.00

CUT FILM CAMERAS

6x9 EUROPA, f4.5 Veraplan, Compur, Converted 2¼x3¼ back	32.50
6x9 AGFA, f6.3 Anast. Standard shutter	17.50
6x9 Zeiss Ikan, 105cm f4.5 Skopar, Compur Synchro, Conver 2¼x3¼ back	37.50
9x12 KODAK RECOMAR, 135 mm f4.5, Compur	32.50
9x12 VOIGTLANDER, 135mm f4.5 Skopar, Compur, Conver back for 3½x4¼	39.50
9x12 Zeiss Maximar, 135mm f4.5 Xenar, Compur, Converted to Graphic 3¼x4¼ back	42.50
9x12 Voigtlander, 135mm f4.5 Skopar, Compur	42.50
9x12 Europa, 6½* f4.5 Primotar, Compur, converted to 3¼x4¼ back	44.50

*Triple extension bellows, all others are double extension bellows

EXPOSURE METERS

De JUR 5B	10.95
GENL ELECT MASCOT	9.95
De JUR PROF	15.95
WESTON MASTER II	17.50
GENL ELECT PR-1	18.50
NORWOOD DIRECTOR	17.95

Genuine AUTRONIC BINOCULARS

Not to be confused with any other brand. Coated optics and prisms, individual focusing, all metal light weight. All BRAND-NEW.

7 x 50 *Reduced* 29.95*

THE MOST POWERFUL HAND HELD 16 x 50 49.50*

*Add 10% FET Case 6.95 Postage 1.00
IF YOU WISH, ONLY 10% DOWN

8 x 30 LEADER

Priced to sell and satisfy hundreds. Coated optics & prisms. Individual focusing.

BRAND NEW 19.95*

*Plus 10% FET.

Case 5.50 85¢ post

BOLEX STEREO SYSTEM	179.50
BOLEX PAN CINOR LENS	229.50
CINE KODAK SPECIAL II, f1.9 ctd	659.00
KEYSTONE A-9, f2.5 ctd	57.00
KEYSTONE K-50, f2.5 ctd	82.00
KEYSTONE K-55, f1.9 ctd	117.50
PATHE SUPER 16, f1.9 ctd	265.00
REVERE 16, f1.9 ctd	109.00
REVERE C-26, f1.9 coated	139.50

16MM PROJECTORS

BOLEX G-8-16, 750 W (8 & 16)	235.00
B&H 273 A, 750 W, case	120.00
B&H 173, 1000 W, case	185.00
KEYSTONE A-82, 750 W, case	89.50
KEYSTONE K-161, 750 W, case	102.00
REVERE 48, 750 W, case	102.00

16MM SOUND PROJECTORS

AMPRO STYLIST, 1000 W, case	265.00
AMPRO PREMIER 20, 750 W	259.00
AMPRO PREMIER 30, 750	295.00
AMPRO YA, 1000 W	198.00
AMPRO AC only 750 W	195.00
B & H UTILITY, 1000 W	219.50
B&H 285 C, 750 W, case	279.00
B & H 156, 1000 W	249.50
B & H 202 C, 1000 W, case	456.00
DEVRY JAN, 1000 W	675.00
EMPIRE SOUND, 750 W	99.50
KODAK, FS-10-N, 1000 W	195.00
KODASCOPE PAGEANT, 1000 W case	218.00
KODAK SPECIAL, 1000 W	225.00
NATCO MODEL G, 750 W	149.00
RCA PG 200, 1000 W	149.00
REVERE SP-16, 750 W case	185.00
VICTOR 24, 750 W	129.00
VICTOR 40, 750 W	149.00
VICTOR LITEWEIGHT, 750 W	272.00
VICTOR 40 SPEC, 25 W output	188.00

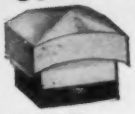
MOVIE EQUIPMENT

8MM CAMERAS

AMPRO 8, f2.5 ctd	92.95
AMPRO 8, Tur, mag f1.9	107.50
B&H 220, f2.5 ctd	31.00
B&H 134V, f2.5 ctd	56.00
B&H 134TA, f1.9 ctd	99.95
B&H 172A, f1.9 ctd	122.50
BOLEX L-8, f2.8 ctd Yvar	67.00
BOLEX H-8, Leader f1.9 ctd	182.00
BOLEX H-8 DELUXE, f1.9 ctd	249.00
KODAK BROWNIE, f2.7 ctd	25.00
CINE KODAK MAG, f1.9 ctd	87.50
EUMIG 88, f1.9 ctd	86.95
KEYSTONE CAPRI, f2.8 ctd	134.50
KEYSTONE BEL AIR, f2.5 ctd	57.50
KEYSTONE RIVIERA, f1.9 ctd	98.00
REVERE 50, f2.8 ctd	27.00

OUR GREATEST EXAKTA SALE 50% OFF! RANGEFINDER VIEWFINDER

For Exaktas*



Now your Exakta can have split-image focusing. The most amazing development in Exakta accessories. Combines viewfinding field too.

List 85.00. BRAND NEW 42.50

Add 65¢ post

*For Exakta's V, VX & EXA's only.

ZEISS PENTA PRISM FOCUSER and VIEWFINDER for Exaktas I and II. Brand new 29.50

Case 1.50

IF YOU WISH, ONLY 10% DOWN

BEST BUY EVER . . . 35mm EXAKTA VX

Coated f2.8 ZEISS TESSAR pre-set diaphragm

Our most popular seller; there must be a reason. Compare.

Add 1.00 post & ins

159.50 used

Case 5.50
IF YOU WISH, ONLY 10% DOWN

EXAKTA EXTENSION BELLOWS with 105mm f3.5 Ctd. Preset Astra lens

Converts your Exakta to a double extension bellows camera. Makes possible shots within 2 ft. from camera.

List 99.50
BRAND-NEW 39.50
Add 85¢ post & ins 14.95
Extension Bellows alone ....
*For all models of Exakta.

35mm EXAKTA II

f3.5 coated ZEISS TESSAR

Don't miss out, you can own an Exakta for less than the cost of every day cameras.

BRAND-NEW 119.50

Case 7.95 1.00 post & ins
IF YOU WISH, ONLY 10% DOWN

TELE-ASTRA LENSES

Startlingly low priced. Because it's an Exclusive, Sharp, Brilliant; all optics coated. Converte-mount for all single lens reflex (specify).

135mm f3.5 Preset	59.50
150mm f5.5 Preset	69.50
180mm f5.5 Preset	79.50
250mm f5.5 Preset	99.50

1.00 post & ins
IF YOU WISH, ONLY 10% DOWN

ORDER YOURS TO-DAY 35mm EXA

f2.9 coated MERITAR

Just what you've been looking for as a "second camera." Fine single lens reflex. Accepts all EXAKTA accessories. F-X built-in sync. used .....

47.50

Case 6.50 1.00 post & ins.
IF YOU WISH, ONLY 10% DOWN

THRIFTY SANTA'S GIFT 4 LIGHT BAR

2 switch folding bar, holds four lights detachable handle; generous length cord; use on 110-115V house current. Complete with all metal case. List is $19.95. Our special.

BRAND NEW 12.95*

1.00 post & ins
*Bulbs not incl.

Sterling-Howard

MAIL ORDER HDQRS DEPT. SP-12
561 East Tremont Avenue
New York 57, N. Y.

FRESH WAR

LOOK

INFRA-RED

THE MOST UNUSUAL FILM . . .

Do the unusual. The most fascinating film available. Your daylight shots look like winter scenes. Your night time shots look good. For 120 and 620 roll film cameras.

8 rolls **2.50**

35mm x 100 ft. 2.25
4 x 5 CUT FILM—25 sheets 2.00
INFRA-RED FLASH BULBS . . . 12 for 2.16
Add 35c postage each order

EASTMAN KODAK SUPER XX

120 & 620 ROLL FILM

Genuine Eastman Kodak film at a bargain price. Super XX Panchromatic, ASA 100. You'll be wise to get a good supply while they last.
10 rolls **2.49**
25c postage and insurance

FOR THE FIRST TIME EVER INDOOR EKTACHROME AERO EKTACHROME

35mm SPECIAL, ASA 40*, DAYLIGHT

Load your own cartridges and slash costs all the way. Only 63¢ per cartridge of color film. Reliable and fine grain—and, it's FIVE TIMES FASTER than Kodachrome. Processing available—or do your own.

35mm x 20 ft makes SIX 20 exp carts . . . **3.95**
35mm x 27½ ft makes EIGHT 20 exp carts . . . **4.95**
45¢ post & ins
* Eastman Kodak recommended speed

THE WORLD'S MOST AMAZING SAVINGS

COLOR

16mm ANSCO MOVIE

You save money—and get beautiful color pictures too. This film is genuine Ansco stock; no off-brands or phonies. It's outdated—yes, but it's guaranteed equal to fresh. Daylight only.

50 ft x 16mm MAGAZINES, each **3.75**
3 for 10.75 6 for 20.75
10¢ each postage and insurance
100 ft x 16 mm Rolls . . . . . ea. 6.95

16mm x 100 ft. KODACHROME

Good color. Suitable for the most fastidious photo-man. Includes FREE Eastman Kodak processing. Daylight or Tungsten. 15¢ postage . . . . . each **7.50**

35mm ANSCO COLOR

20 Exposure Cartridges
Stock up now at our low price.
Tungsten or daylight, each **1.15**
5 for 5.50 10 for 10.75
10¢ ea post & ins

4x5 ANSCO COLOR

Now, shoot color at the cost of black and white. Color reproductions are brilliant and true. ASA 10 daylight, 16 for Type A
24 sheets **4.95**
Add 25¢ post & ins

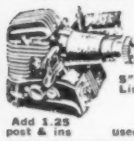
TELE LENS

1½" f1.9 FOR ALL 8mm CAMERAS

Focusing mount & click stops

Remember those rave notices in the photo mags—at the club? This is the Japanese lens that's making 'em sit up and take notice. Twice as fast as f2.5's. 3X magnification. List 42.50. (Specify camera.)
BRAND-NEW **17.95**
45¢ postage
Leather case . . . 1.25

SLIDE PROJECTOR



GOLDE 2x2 (35mm)
300 watt BLOWER COOLED MANUMATIC
5" f3.5 lens
List price $58.50
Add 1.25 post & ins used . . **29.50**

Special ALL SPEED 35mm FILM COMBO

You get a roll each of slow, Hi-speed and Super speed film, at ⅓ the list. Slow speed super fine grain Panchromatic X; plus, Hi-Speed fast pan Super XX; PLUS, Super speed pan film TRI-X. All safety film. You save almost $12.00, only . . . **5.75**
Add 25¢ postage

NEW LOW EXPORT PRICES

AVAILABLE ON REQUEST
CABLE ADDRESS: AIRPHOTO

AERIAL FILM

		fresh	surplus
5¼" x 20'	KODAK SUP XX	7.31	2.95
5½" x 26'	SUP XX OR TRI-X		2.50
7" x 18'	SUP XX	8.39	2.95
9½" x 75'	SUP XX	32.45	9.50
9½" x 200'	SUP XX		19.50
9½" x 390'	SUP XX '52		55.00
9½" x 200'	ANSCO SSS		19.50

EXTENSION BELLOWS

FOR EXAKTA, PRAKTICA, CONTAX-D, PENTACON

Converts your camera into a double extension bellows. Leather bellows, metal parts accept any lens (specify camera). German-made.
BRAND-NEW **14.95**
Add 65¢ post & ins

16mm RCA SOUND PROJECTOR

18 WATT UNDISTORTED OUTPUT

Professional model projector silently purrs like a kitten. 10" speaker, 2" f1.6 lens. Verified value over $500.00. 3 case model.

Used **129.50** shpd. via express
10 DAY FREE TRIAL, FULL MONEY BACK GUARANTEE

4 x 5 CUT FILM

ASA 100
2 dz sheets . . . . . **98¢**
6 dz. 2.94
Minimum order 6 dz.

8 x 10 CUT FILM

KODAK TRI-X
ASA 200. PAN
50 sheets **4.75**

16mm x 100' SUPER X

KODAK MOVIE OR ANSCO HYPAN
FREE PROCESSING,
ea. **3.95**

16mm x 100' KODACHROME

Daylight or tungsten
FREE PROCESSING
ea. **7.50**
3 for 21.95

ENLARGING LENS

COATED 2" f4.5

Sharp cutting for all work. Complete with mounting flange. List 18.95. BRAND NEW.
11.95
Add 35¢ post

MOVIE SCREENS

Tripod stand. Glass beads bonded to durable fabric.

BRAND-NEW.
* 30" x 40" . . **6.95**
* 40" x 40" 8.95
**37" x 50" 10.95
**50" x 50" 13.50
* Add 1.25 post
** Shpd via express

Rolleicord IV

f3.5 ctd XENAR in X-M COMPUR shutter Many fine features, bargain priced because they're used. List 149.50.
Our price. **79.95**
Case 9.95
Add 1.00 post & ins

MICROSCOPE

100-2-300 POWER TURRET

Ideal for the student and hobbyist. Features include; tri lens turret, square stage adjustable mirror, rack and pinion focusing. Complete with wooden case and 3 slides.
BRAND-NEW **9.95**
85c postage and ins.

AIR PHOTO SUPPLY CORP.

SUPPLIER TO THE UNITED STATES GOVERNMENT

SURPLUS FILM & PAPER

FROM NEW YORK'S FAMOUS DISCOUNT HOUSE

35mm FILM

	each	3 for
ANSCO ULTRA SPEED	1.50	4.00
KODAK TRI-X	2.25	5.95
KODAK PLUS-X	1.50	4.25
PANATOMIC-X	2.25	5.95
KODAK SUPER XX, safety	2.29	5.95

Add 15¢ post & ins ea roll

BULK FILM LOADER

Slash film costs to almost nothing. Load in daylight or normal room light. Extremely simple to operate.

BRAND-NEW **4.95**

Add 45c post and ins

Special! 100 ft. of B&W film and above loader 5.95

6 x 30 BINOCULARS

COATED PRISMS

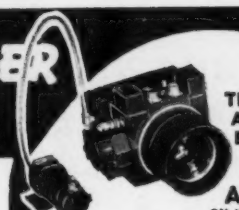
All metal — light weight. Individual eye piece focusing. List $44.50
BRAND-NEW .. **17.95***

7x50	INDIVIDUAL FOCUSING	22.50*
Coated Prisms—Brand-New		
16x50	INDIVIDUAL FOCUSING	47.50*
Coated Prisms—Brand-New		
20x50	INDIVIDUAL FOCUSING	54.50*
Coated Prisms—Brand-New		

*Plus 10% FET
Add 85¢ ea. post & ins
Leather case 6.95

All brand-new—NOT surplus

THE MOST AMAZING BARGAIN



7" f2.5 AERO EKTAR ON K-21 AERIAL CAMERA

The lens that made history. Easily removed from camera. Can be adapted to 35mm and press cameras. Enables user to shoot where he never could before. Gov't cost 800.00

BRAND-NEW CAMERA & LENS..... **79.50**

Write for 35mm adapters and press extension tubes.

Wooden storage case 4.50

Shpg. wt. 55 lbs.

FAMOUS-MAKE U.S. AIR FORCE B-10 GLOSSY DRYER

28" SEAMLESS DRUM & FAMOUS GE CALROD HEATERS

The buy of a lifetime. Ideal for production work. Complete with motor, belt and wire catch-basket. Guaranteed **295.00**

Shpd via express

ENLARGING PAPER

8x10 KODABROMIDE — SINGLE WEIGHT, GLOSSY # 3, 2, 4, '53 date, 100 sheets	3.29
8x10 DOUBLE WEIGHT — SEMI-MATTE # 2, 3, '53 date, 100 sheets	3.89
8x10 BROVIRA — DOUBLE WEIGHT, GLOSSY, # 3, '53 date, 100 sheets	2.89
11x14 DOUBLE WEIGHT — GLOSSY, GRADE F1, 50 sheets	2.95
7"x125' Aero Enlarging — Single weight, semi-matte #2 & 3.	3 for 5.25 / 1.85
11x14 DOUBLE WEIGHT — Glossy, #2 and 3, 50 sheets	50 sheets 3.29

Add 50¢ post & ins each unit

OUR POLICY

Your satisfaction is our aim. Film and paper is outdated . . . but tested and approved before being placed for sale. Absolutely guaranteed to be of top quality —or your money back.

K-20 AERIAL CAMERA

f4.5 6½" lens

Automatic operation. Built-in trigger type shutter release; speeds to 1/500. Rapid sequence operation on 4x5 negative gov't cost over $800.00.

Guaranteed ... **168.00**

Shpg wt 25 lbs.

WRITE: For more information on aerial equipment. Complete stock on hand. We buy and sell and service as well.

100m f6.3 LENS

COATED MEYER ARISTOSTIGMAT WIDE ANGLE IN COMPUR RAPID SYNCHRO SHUTTER

The finest wide angle there is. For 4x5 cameras. Shutter speeds to 1/400th. List price is $92.00.

Your cost, BRAND-NEW..... **32.50**

Add 65¢ post & ins

4 LIGHT BAR UNIT

Detachable handle, two switches. Lamps not incl. Terrific value.

BRAND NEW .. **4.95***

Add 65¢ post & ins

CHRISTMAS CARDS

LITE WEIGHT PAPER

Great money saver for making your own photo Christmas Cards! Send flat or score for French fold. Grades 2 & 3. 8x10 Size—250 sheets..... **2.00**

Add 45¢ post & ins

4x5 OMEGA COLD LITE NF MODEL

Famous heavy duty inclined girder type. Handles all size negs. 35mm up to 4x5 complete with 18x33" baseboard.

Used **99.50**

With 5¼" f4.5 lens..124.50

Shpg wt 85 lbs

5x7 ELWOOD S-2

ENLARGER NEWEST 1955 MODEL

With 6½" f6.3. New dome. Extra long bellows draw. Many fine features.

BRAND-NEW **69.50**

Shpg wt 60 lbs

4x5 OMEGA D11 Condenser model with 5½" f4.5 lens, used **129.50**

PAKO WASHER

Full width 36" cage drum, powered by 110v AC motor. Water jet inlets, large pipe threaded drain. Handles prints up to 16x20

Reconditioned **94.50**

Shpd via express

24" RIVERSIDE WRINGER

Wring your prints dry. Will also accept ferro type tins. Adjustable pressure tabs. Electrically operated.

List, over $400.00

USED **69.50**

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FAMOUS MAKE 2 SECTION CENTERLIFT TRIPOD

Closes to compact 34". Centerlift raises head an extra 13" high. One turn pan/tilt lock. Attractively finished

BRAND-NEW **11.95**

Add 85¢ post & ins

Film & paper outdated surplus. Guaranteed good. Prices FOB NY. Minimum order $2.50. COD's 25%. Subject prior sale.

4x5 CONTACT / ENLARGING

Single Weight, Glossy, #0, 1, 2, 4.....gross 1.20
Single Weight, Glossy, #2.....gross 1.50

10x10 CONTACT

SINGLE WEIGHT SEMI-MATTE, TYPE IX, #3 — gross **1.69**

EXTENSION TUBES

German made for the Kine Exakta. Consists of two adapters and three tubes. This imported set is ½ the price of domestic sets.

BRAND-NEW..... **6.95**

PRAKTICA, CONTAX-S..... 5.95
CONTAX I, II, III, IIa..... 7.95
PRIMAFLEX 14.95

Add 35¢ post & ins

JUMBO GADGET BAG

ALL PIGSKIN

You've seen this advertised for much more. Full 5x10x12". Zippered closure, extra pouch, padded strap ideal for 4x5 etc.

BRAND-NEW **15.85**

Add 55¢ post & ins

FREE . . . bargain bulletin

write today. 12

Name .....

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NEW YORK 57, NEW YORK

IF HE KNOWS CAMERAS...

HE'LL WANT A

MINOX

III-S CAMERA

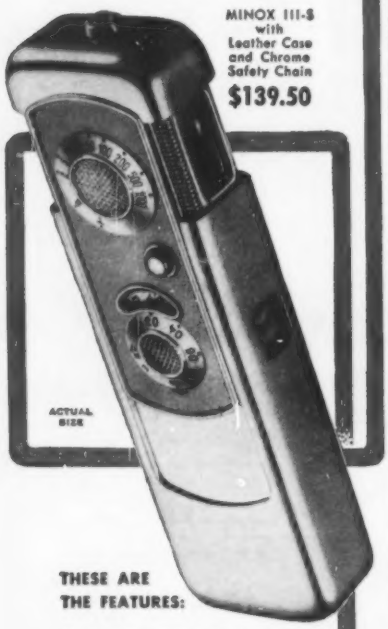
THE SMALLEST PRECISION CAMERA IN THE WORLD

AND HERE'S WHY!

It's small . . . it's light . . . and it's easy to handle. The Minox is the only camera that you can actually tuck away in your smallest pocket when not in use. And as for pictures . . . the Minox will match the finest you've ever taken.

MINOX III-S with Leather Case and Chrome Safety Chain

$139.50



THESE ARE THE FEATURES:

- All shutter speeds, from ½ to 1/1000 sec., 'T' & 'B'.
- Critically sharp, f3.5 coated 4-element lens . . . resolves 200 lines per mm . . . yields superb enlargements.
- Rapid film transport — double exposure prevention.
- Focuses from 8 inches to infinity.
- Easy cartridge loading . . . no threading . . . up to 50 exposures.
- Built-in Filters.
- Brilliant, large image, eyelevel finder with illuminated field frame.
- Automatic parallax correction at all distances.
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letters to the editor

ED.

Cheer Experimental Color

I would like to commend you on your excellent article *Color After Dark* that appeared in the September issue of PHOTOGRAPHY. I especially enjoyed it because I felt the pictures clearly illustrated the fact that the photographer can use the camera as a creative tool. Experimental photography such as this helps in the advancement of the camera as a means of artistic expression and communication.

Richard Wolf
Springfield, N. J.

Annual Quotes

Just looked through the 1955 PHOTOGRAPHY ANNUAL. It's the best in the series and represents a best buy in photo books. Keep up the good work.

Jack Conidaris
Norfolk, Virginia

Congratulations on a really great ANNUAL.

Sey Chassler
Photo Editor
Collier's

'55 ANNUAL is progressive and stimulating. The alert photographers have captured "living in action." An inspiration to beginning photographers.

Edward C. Kozlowski
Bridgeport, Conn.

May I be allowed to comment on the cover of the '55 ANNUAL? The lighting is marvelous, the composition is wonderful and like all Gowland models, the girl is exquisite. One thing bothers me though —her feet are dirty!

I. Sharpe
Lowell, Mass.

Wasteful Langley

It was indeed a great picture—the one taken by J. Alex Langley of the Trusteeship Council Chamber of the United Nations in a recent issue of PHOTOGRAPHY. However I should like to know why he didn't use an electronic flash unit for his last exposure thus saving 240 No. 50s?

N. Murthy
Coimbatore, S. India

• *Electronic flash would not have been feasible because of the huge amount of equipment needed to furnish the equal amount of light-output obtained with the No. 50B bulbs.*—ED.

Dissent on Winogrand

I was amused to read the story about Garry Winogrand in the October issue of PHOTOGRAPHY. I do not wish to imply that Garry is not a capable photo technician, and I wish him continued success. Judging from the content of the story as well as the accompanying selection of pictures, aspiring photo-journalists may conclude that to achieve success these steps should be followed: (1) Buy an expensive camera with a sharp wide-aperture lens. Then stop it down and take soft, out-of-focus pictures. (2) Carry an expensive, accurate exposure meter. Take a reading of the subject but don't use the indicated lens opening and shutter speed combination. Use your own judgment instead. (3) Before developing the film read carefully the instructions prepared by the company that manufactures the chemicals. Then use your own judgment about the time needed for proper development. (4) If the resulting prints are flat, grainy, lacking in sharpness, RUN, don't walk, to the nearest Picture Editor. Your career and future are assured.

An approach of this type contradicts the well-written and illustrated how-to-do-it articles that have appeared in PHOTOGRAPHY from time to time.

Charles Tobias
Flushing, N. Y.

Alert Amateur?

An alert amateur would never have submitted the photo entitled *Good Earth* printed on page 80 of the September issue of PHOTOGRAPHY. Who ever heard of a convenient board being out in a plowed field for the beauty to sit on, for her picture! Unless she is afraid of

Insufficient ground

getting her bottom dirty, she ought to be sitting on the dirt, and if she is afraid, she's not a good model. In any event, the picture isn't good just because it isn't real.

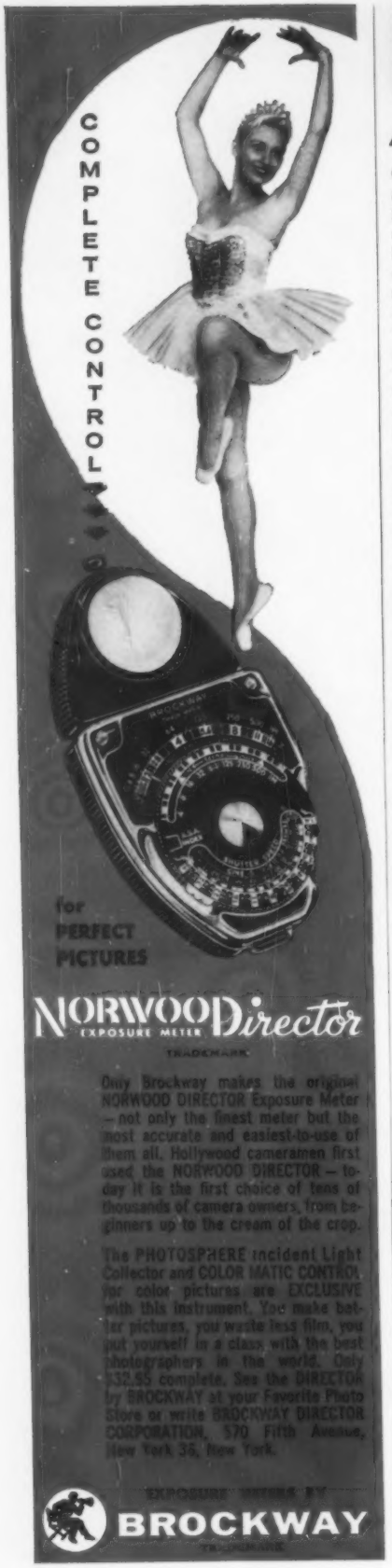
E. Schultz
Ames, Iowa

• *We city slickers were so entranced with the gal's beauty we never noticed the model's seat.*—ED.

60 seconds later...that Christmas morning look will be yours for a lifetime

This is the amazing Polaroid Land Camera that gives you a finished picture in a minute. Want to capture that first-moment-of-Christmas look? You'll get it the first time. You won't have to waste a whole roll to make sure, because you'll see the picture 60 seconds later—a clear, sharp, lasting print. Copies and enlargements are inexpensive and easy to get, too. No other gift can create more excitement than the Polaroid Land Camera. And *this* Christmas, it's available in a smaller, lighter lower-priced model . . . the Highlander. Ask your dealer to demonstrate this amazing camera for you.

POLAROID® *Land* CAMERA



tools and techniques

by Norman C. Lipton

A round-up of recent developments and significant trends

Giant 16-mm Image: Ever wonder how far and how big a 16-mm motion picture image could be projected? Last July, an audience in New York's Madison Square Garden (attending the annual convention of the National Education Association) witnessed a film on standard 16-mm Commercial Kodachrome which was projected more than 250 feet to give a screen image 24 feet high by 32 feet wide. The image represented an enlargement of more than 1,000 diameters, the area being more than 1,000,000 times greater than that of the original picture on the film—a new record, according to the Eastman Kodak Company. Equipment used was a regular Eastman Arc Model 25, 16-mm Sound Projector connected up with the regular Madison Square Garden sound system. As for the screen, a temporary stage background made of muslin was employed. This was much less efficient than standard theater screens, yet it produced quality sufficiently high to earn Kodak an official commendation from the Motion Picture Committee of the NEA. Incidentally, the film was a 27½-minute full-color production *Freedom to Learn,* fourth of a series of public information films produced by NEA in cooperation with the National Association of Secretaries of State Teacher Associations.

Identifying Safety Film. Both an on-the-spot field test and a series of three laboratory tests are outlined in the Proposed American Standard *Specifications for Safety Photographic Film recently drafted* for study by the ASA Sectional Committee on Photographic Films, Plates, and Papers—PH1. This is a revision of standard Z38.3.1-1943, which is intended to bring the standard into conformity with the American Standard *Specifications for Films for Permanent Records* approved in 1945 (Z38.3.2-1945). The field test is recommended for quickly identifying an unknown photographic film as "safety" or "nitrate" without technical equipment and large-scale investment in specimen test film, yet without determining compliance with the proposed standard at issue. Briefly, the field test consists of igniting with a match flame one of the top corners of a piece of the sample film (about 16 mm x 35 mm) folded lengthwise so it stands upright. If the film ignites easily and burns downward quickly and vigorously with a bright-yellow flame so it is completely consumed in less than 15 seconds, it probably is a "nitrate" film that will not pass the standard laboratory tests for safety film. If the film sample is difficult to ignite and burns only partially, or if it takes longer than 15 seconds to burn completely, compliance with the safety standard can be assured. Should the field test result be doubtful, the laboratory tests should be conducted.

The laboratory procedure is intended to determine whether the film is (1) difficult to ignite, (2) slow burning, and (3) low in nitrate nitrogen content. A sample that meets all three specifications is classified as a safety film. Measuring procedures for all three factors are specified in detail in the proposed standard. It is interesting to note that either processed or unprocessed film samples can be used for the tests. Normally both have the same safety characteristics. In case of any doubt, testing of both types of the same material is suggested.

Summer Trade Show. More than 100 photographic manufacturers and distributors showed their wares at the 63rd annual Trade Show and Convention of the Photographers' Association of America in Chicago during the week of August 30 past. In spite of this excellent representation, the show was disappointing as a barometer of important new equipment and materials. We found, instead, that the vast majority of trade-show exhibitors had skillfully slanted their familiar product displays toward the varied interests of the press, industrial, professional (portrait), and commercial photographers participating in the Convention sessions. For, thanks to the foresight and energy of Convention Manager Fred Quellmalz, Jr., the 1954 meeting was more than the traditional vacation-time pow-wow of the nation's portrait- and commercial-studio operators. It incorporated a full-fledged short course in photo-journalism and a comprehensive three-day educational program for the ever-growing legion of industrial photographers.

Our most vivid impression of the trade show was the heavy representation of electronic-flash manufacturers. Anticipating good attendance by press and industrial workers, both **Ascor** and **Strobo Research** took advantage of the event to introduce new portable-speedlight lines. Ascor's contribution was a set of three outfits employing interchangeable light units, power-supply sources, and accessories—the Ascor-Light I Dry Battery Speedlight, at $89.95 (with a single 510-volt battery); Ascor-Light I AC Speedlight, at $86.50, and Ascor-Light II Press Speedlight, at $112.60 (with one 510-volt and one 22½-volt battery). The Strobo Research entry was a family of interchangeable powerpacks and powerpack tops which, when used with the lamp head of the Stroboflash II (introduced 2 years ago), provides a line of three units—Stroboflash I, II, and III which generate 50, 100, and 200 watt-seconds of electrical energy, respectively. The Stroboflash III, one of the most powerful dry-battery portables available, is merely the Stroboflash II with a special powerpack top incorporating eight 250-mfd capacitors (instead of the two 525-mfd capacitors of the SR II); SR III

lifetime investment in perfect photography

the Leica way

Photographic problems seem to solve themselves with the easy operation, completeness and technical perfection of LEICA cameras and accessories. On these pages you will find some of the items that make the LEICA Way your way to finer photography.

Simplicity · Speed · Versatility

LEICA M-3 The ultimate in 35 mm.—the world's most advanced camera. Has all LEICA features plus—

Single-window rangefinder-viewfinder—life-size image. Automatic compensation for parallax. Universal viewfinder adjusts automatically with lens change.

Faster lens change with new type mount.

Rapid film advance—without moving the camera from eye.

Coupled lightmeter *(optional)*—automatically sets speed.

LEICA M-3—with 50 mm. Summicron f/2 lens.....$447.00

LEICA IIIf Speeds from 1 second to 1/1000 plus *time* and *bulb* and a built-in self-timer. Coupled rangefinder-viewfinder. Built-in flash synchronization.

LEICA IIIf—with 50 mm. Summicron f/2 lens.....$336.00

LEICA IIf A fine camera at an attractive price, the popular IIf has speeds from 1/25 to 1/1000 and *bulb*. No self-timer, otherwise identical to IIIf.

LEICA IIf—with 50 mm. Elmar f/3.5 lens.....$177.00

LEICA If Inexpensive model with accessory clip for rangefinder, viewfinder. Speeds to 1/500.

LEICA If—with 50 mm. Elmar f/3.5 lens and viewfinder $132.00

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the Leica way... *LEICA lenses*

LEICA lenses play a most important part in The LEICA Way. The complete series of 11 different LEICA lenses offers a lens to meet your every need—an aperture as wide as f/1.5 or focal lengths from 35 mm. to 400 mm. All LEICA lenses are interchangeable, coupling automatically to the built-in LEICA rangefinder or Visoflex.

a *35 mm. Summaron f/3.5* wide-angle lens (angle of view 64°). Angle is close to normal observation angle of the human eye. Great depth of field.
35 mm. Summaron.....$99.00

b *50 mm. Summicron f/2* standard lens (angle of view 45°). A new type of optical glass and a new optical design give excellent correction, especially for color and flatness of field. Extremely high degree of resolution and contrast. Unusually versatile.
50 mm. Summicron.....$156.00

c *90 mm. Elmar f/4* medium long focal length lens (angle of view 27°). An outstanding lens for candid shots, scenery and anything else that calls for relatively long focal length.
90 mm. Elmar, collapsible.....$150.00

d *135 mm. Hektor f/4.5* long focal length lens (angle of view 19°). Sharp rendition of finest structural details. Maximum resolution combined with perfect contrast. Excellent performance at full aperture.
135 mm. Hektor.....$135.00

e *400 mm. Telyt f/5* true telephoto lens (angle of view 6°). Visoflex Mirror Reflex Housing – gives a magnification 8 times standard 50 mm. lens. Highest correction.
400 mm. Telyt with screw mounting Visoflex.....$552.00

f *Imarect Universal Viewfinder*—The Imarect Universal Viewfinder may be adjusted to all LEICA lenses from the 35 mm. wide-angle lens to the 135 mm. long-focus lens. It fits into the accessory clip of the "f" series LEICAS. Adjustment for parallax is provided.
Imarect Universal Viewfinder.....$39.00

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the Leica way...

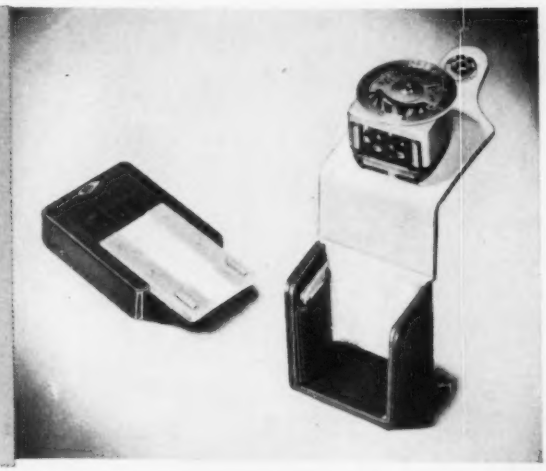
more than a camera and lens

LEICA METER 2

The smallest photoelectric light meter ever made! Carried on top of your camera or on a carrying chain, it can be operated with one hand.

The extremely wide measuring range of LEICA METER 2 is further increased by an accessory booster cell. Adapters included for incident light for both meter and booster cell.

LEICA METER 2—with booster cell, retainer plate, carrying chain, and leather cases for meter and cell.....$24.00



Chico

Ceyoo

CEYOO FLASH UNIT

Fan-type folding reflector unit, small enough to tuck into your pocket. Gives ample illumination even for wide-angle lens. Will accommodate all size flash bulbs. Has 22½-volt battery-capacitator.

CEYOO flash unit—with connecting cord.....$24.00

NEW CHICO FLASH UNIT

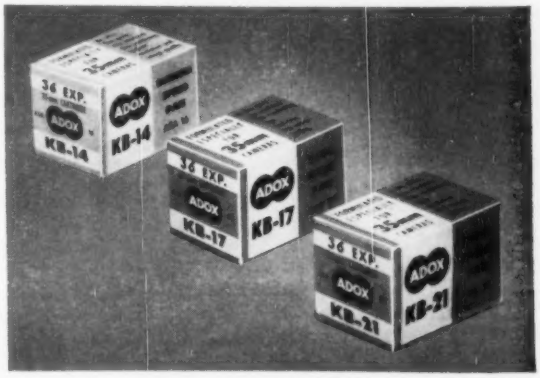
The new vest-pocket sized CHICO contains in a single plastic housing: a fan-type reflector, a 22½-volt battery capacitator, a built-in circuit tester with lamp, rectifier for multiple flash, and a bayonet-base bulb socket with ejector button.

CHICO flash unit.....$18.00

new ADOX FILM...*especially designed for 35 mm cameras*

ADOX black and white ultra-fine grain films—now available for the first time in the U. S.—specifically designed to capture every minute detail gathered by your LEICA lens. It gives you contact-print quality in every enlargement. Extreme thinness of emulsion minimizes loss of sharpness due to light scattering within the emulsion.

ADOX KB-14 (ASA 16 Daylight)—medium speed
ADOX KB-17 (ASA 32 Daylight)—high speed
ADOX KB-21 (ASA 80 Daylight)—super-speed
ADOX film in 36-exposure daylight cartridge.....$1.45



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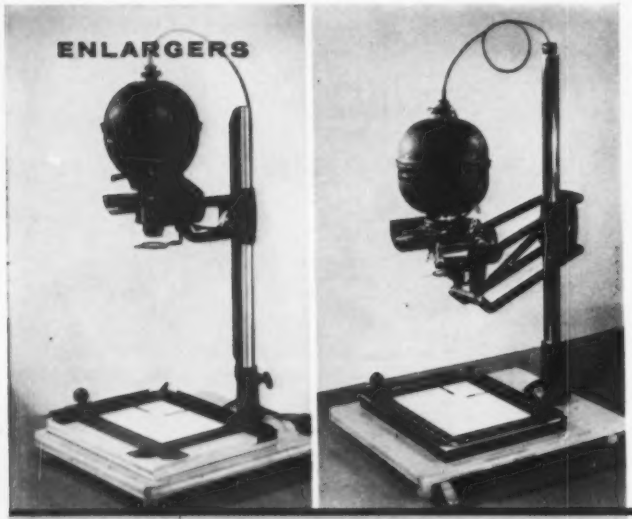
the Leica way... *after the shutter clicks*

The LEICA Way follows through—into the darkroom to make sure that LEICA quality is retained in your enlargements...into the living room to make sure your LEICA color slides give their all to your audiences.



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The moderately priced VALOY II is: Leitz precision built for fine 35 mm. enlarging—engineered to make manual focusing quick, simple and accurate—easily adjusted, yet rigid.

VALOY II enlarger and copying stand only.....$96.00

FOCOMAT IC

Precision autofocus enlarger: sets in an instant with a touch of the finger—utmost definition without resetting lens—autofocal from 2 to 10 diameters, manual for larger diameters—rigid and vibration free.

FOCOMAT IC enlarger without lens, filter or easel.....$147.00
Focotar lens, for above enlargers.....$45.00

PRADO 150

For brilliant projection at home. Aspherical condenser system. Choice of efficient anistigmatic lenses. Convection cooled. With 2 x 2 slide changer, or film strip carrier.

PRADO 150 with Hektor f/2.5,8.5 cm. lens.....$78.00

PRADO 500 PROFESSIONAL

Completely versatile, blower cooled, high efficiency projector. Large selection of highly corrected lenses permits long distance projection of highest quality and brilliance. For 500 to 750 watt lamps. With 2 x 2 slide changer. Can be adapted for filmstrips, 2¼ x 2¼ slides, and LEICA Stereo.

PRADO 500 PROFESSIONAL with Hektor f/2.5,10 cm. lens $168.00

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Please send me further information on:

☐ cameras ☐ viewfinder ☐ flash units ☐ enlargers
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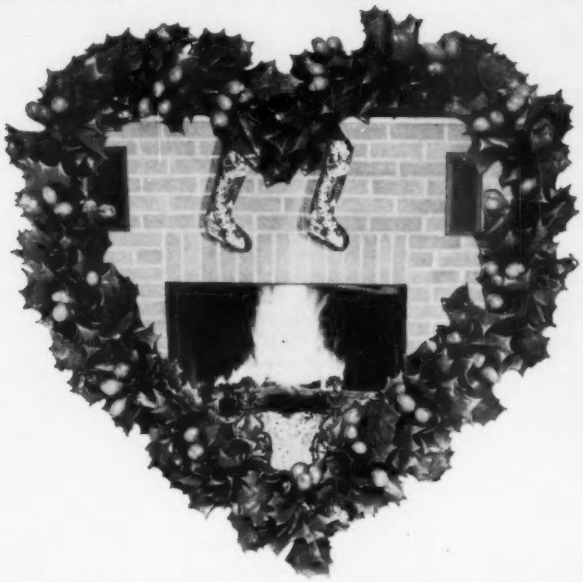
Set someone's heart **aglow** this Christmas



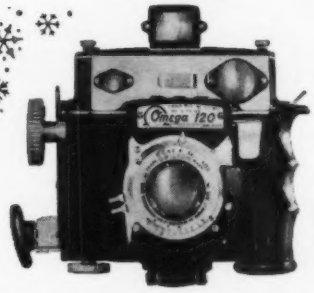
with **the gift of sharper pictures**

for sharper negatives

THE ALL-NEW

omega 120

CAMERA



Make this a Christmas remembered always . . . both for *and* with the camera that captures *all* the season's glowing warmth and color . . . so vividly, so easily, so certainly.

Give the brilliant, all-new Omega 120, *designed throughout* for sharper pictures . . . and receive the heartfelt gratitude that *lasts throughout* a lifetime of unsurpassed picture-taking satisfaction.

FOR OMEGA OWNERS TOO, choose from the wonderful gift selection of camera and enlarger accessories at your dealer's now.

And *don't* forget to mention the Omega equipment of your choice when you "write your own letter to Santa Claus."

for sharper prints

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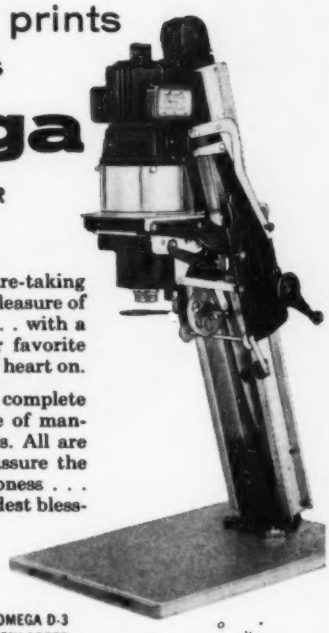


To the joys of finer picture-taking why not add the lasting pleasure of sharper *picture-making* . . . with a gift of the enlarger your favorite photo fan long has set his heart on.

You'll find it in the complete and versatile Omega line of manual and autofocus models. All are precision-engineered to assure the ultimate in picture sharpness . . . and assure *you* of the fondest blessing for an *inspired* gift.

THE NEW AUTOMEGA D-3
4"x5" AUTOFOCUS ENLARGER

See your photo dealer for full details and demonstration or write direct for literature to Dept. P-12

SIMMON BROTHERS, INC.
30-28 Starr Ave., Long Island City 1, N. Y.

omega

omega makes **sharper** pictures sure and simple!

now all this and 3-D too

Here's a brand new concept of the 35 mm. camera! It's the REALIST "35" with features that no other camera in its price class can match.

The REALIST "35" is the *true* candid camera . . . catches elusive action in rapid sequences . . . 10 shots in 10 seconds! Has built-in "trigger-action." Positively a "must" for children, sports and true candid shots.

Look around . . . where else can you find "trigger-action" . . . f:2.8 coated lens . . . sprocketless film transport . . . control board visibility and a host of other features your REALIST dealer will explain to you . . . for only **$39.95.** Model B with coupled rangefinder and full M.X.V. synchronized shutter, speed from 1 sec. to 1/300th, **$69.95.**

Realist 35

Please be patient if your dealer is temporarily out of stock.

THE PIONEER STEREO CAMERA . . . AMERICA'S FIRST CHOICE

STEREO REALIST . . . the only stereo camera with a heritage of half a century of precision optical-engineering instruments experience. Available in two models . . . ST-41 with f:3.5 lens, ST-42 with f:2.8 lens. See them at your dealer.

New . . . *just out!* The long awaited STEREO REALIST Manual is now ready at your dealer. Over 400 pages. Authored by Morgan & Lester. A must for every stereo fan. The first book with actual 3-D examples in full color and with a specially designed optical viewer.

REALIST cameras, viewers, projectors and accessories are products of David White & Co., 315 W. Court Street, Milwaukee 12, Wisconsin, and are distributed by REALIST, Inc.

powerpack weight is 9¼ pounds (instead of 7½ pounds); flash duration 1/500 sec (instead of 1/1,000); recharge time 6 to 10 sec (instead of 3 to 6) and the color guide number 56 to 70 (instead of 40 to 50)—priced at $177.85, complete with two 225-volt dry batteries. The Stroboflash I powerpack, weighing slightly more than 3 pounds, is fitted in a flat case that slips into a coat pocket or a belt attachment. It employs two new 240-volt dry batteries with positive plug-in contacts, made by Olin Industries, and it features a 1/1,400 sec flash duration, 3- to 6- second recharge time between flashes, and color guide number 28 to 35—$104.90 complete with batteries.

Despite the trend toward dry-battery-powered speedlight units in this country, **Michael Nitefor,** Canadian and American distributor for the German **Multiblitz** line (made by Mannesmann of Cologne), introduced two new a-c and storage-battery-operated portables at the PA of A show (Multiblitz Filius II at $130, and Multiblitz Press 180 at $240) plus the extremely versatile Multiblitz IIIa Commercial unit, which has been sold in Canada for the past few years. The IIIA comes in a 200-watt-sec, 13-pound basic unit accommodating 3 lamps (at $367 with one lamp), a 400-watt-sec 18-pound outfit with a small booster accommodating up to 4 lamps (at $466 with one lamp), and in an 800-watt-sec 27-pound outfit with a giant booster, taking as many as 8 lamps (at $750 with 2 lamps). Flash duration is claimed to be 1/3,000 second in all cases and the respective color guide numbers 80, 110, and 150. The mIIIa appears to be a useful intermediate outfit falling between the giant studio units and the less powerful (and in many cases much heavier) home-portrait speedlights with which we have long been familiar here.

Among other interesting electronic-flash developments were: **Speedotron's** new LT-12 110-watt-sec self-contained a-c speedlight, featuring a 12-inch-long flashtube with two Lumiline incandescent modeling lights at $140; **Amglo's** new universal 250 watt-sec a-c and storage battery unit DAC 250-4; **Speedlight Center's** Battery (dry) Pack Rejuvenator (only $2.00) used between the Battery Pack and AC Attachment of Mighty Light speedlights to increase battery life as much as 100 percent, and **Johnson Ventlite's** portable 3-lamp, suitcase-type electronic flash outfit, consisting of 2 floor lamps and 1 backlight with stands, with 50 watt-sec on each lamp—37 pounds complete, at $500. In addition, **Heiland Research** made a bid for studio patronage with a new incandescent modeling light attachment for all their electronic flash units with a unique sphere-shaped barn-door to control the width and direction of the light beam.

Although the trade show failed to turn up any trends or specific products that appeared to have a bearing on the future of photography, a booth-by-booth exploration revealed several interesting new developments:

Eastman Kodak—Kodaslide Signet 500 Projector which comes in two types—Model 1 for 2x2-inch slides only and Filmstrip Model 1F which takes both

THE COUNTRY IS GOING 35-MM, AUTOMATIC, SINGLE-LENS REFLEX WILD!

Not since the candid camera craze has there been such a switch to one type of camera. And for a good reason. Once you've tried an automatic single-lens reflex, you can't go back to the old, obsolete way of taking pictures.

The modern, Twentieth Century way is the easy, fast, automatic, single-lens reflex way. Look into the viewfinder of an automatic Pentacon or Praktiflex camera and you'll realize how and why single-lens reflex cameras rank first in popularity today.

With Pentacon or Praktiflex Cameras you have available a choice selection of Wide Angle and Telephoto Lenses ranging from 28-mm to 1000-mm in focal length and as fast as f/1.5. Lenses for Pentacon and Praktiflex Cameras are interchangeable.

Extension tubes, microscope adapters, bellows extensions, and many other accessories are available for Pentacon and Praktiflex.

THE AUTOMATIC PENTACON

AUTOMATIC PENTACON WITH
50-mm., f/2 fully automatic preset diaphragm Westagon....$259.50
50-mm., f/1.5 preset diaphragm Angenieux $21.....$299.50
Fully automatic Westagon alone.....$110.00

One of the finest, most luxurious of the automatic single-lens reflexes is the impressive 35-mm. Pentacon, a remarkable German design and engineering feat. The Pentacon permits you to see the actual picture you are getting in the enlarged, film-size, eye-level prism viewfinder up to the split second it is taken, with complete control over composition, sharpness and depth of field. The upright image, sides unreversed, is a great advantage in sports and other fast action photography. Some of the other outstanding Pentacon features are: coupled film transport and shutter cocking; speeds from 1 second to 1/1000 with a focal plane shutter; built-in synchronization for regular and electronic flash; built-in delayed action self-timer; interchangeability of lenses ranging in focal length from 28 to 1,000 mm.; no parallax; available with a complete line of fully automatic and preset diaphragm lenses. We invite you to see the new Automatic Pentacon at your dealer.

THE AUTOMATIC PRAKTIFLEX FX

AUTOMATIC PRAKTIFLEX FX WITH
50-mm., f/2.8 fully automatic Isco Westanar.....$139.50
50-mm, f/2 fully automatic Isco Westagon.....$179.50
50-mm., f/2.8 Isco Westar.....$ 99.50
Fully automatic Westanar alone.....$69.50 (plus $10 installation)

The Automatic Praktiflex FX is the latest version of the camera that has made photographic history. Now you can have the tremendous advantages of the 35-mm., single-lens, reflex system with the versatility and operating speed and ease of the fully automatic preset diaphragm lens at a price lower than that of cameras without these features. The Automatic Praktiflex FX gives you the exact picture you see on the viewfinder ground glass by means of through-the-lens focusing—no parallax, complete control of composition, sharpness and depth of field, an upright image on the group glass. An accessory prismatic finder converts your regular finder so it can be used at eye level and provides an upright image with the sides unreversed for following fast action. Other features include: interchangeability of lenses from 28 to 1,000 mm., including a complete line of fully automatic and preset diaphragm lenses; built-in synchronization for regular and electronic flash; speeds from ½ to 1/500 second with focal plane shutter; and coupled film transport and shutter cocking. We invite you to see the new Automatic Praktiflex FX at your dealer.

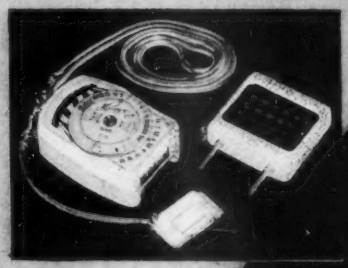
WARRANTY
Included with each Pentacon and Praktiflex camera, imported and supplied by The Prakticon Co., Inc., is a factory authorized Guarantee Certificate, Import Certificate and Owner's Registration Card, all of which are imprinted with the serial numbers of the camera and lens issued by The Prakticon Co., Inc.

The Guarantee Certificate insures your camera for one year against any defects in material or workmanship . . . the Owner's Registration Card gives protection in the event of loss or theft and entitles you to free information and Technical Services . . . the Import Certificate provides for the duty free re-entry of your Pentacon or Praktiflex camera when traveling abroad.

THE HORVEX EXPOSURE METER

Horvex Meter with incident light converter, and chrome neck chain.....$23.95
Supersensitive Amplifier Unit for Low Light.....$ 7.50

The Prakticon Company takes great pride in introducing the Horvex Exposure Meter, the peer of German meters, to the American photographer. The Horvex permits you to take exposure readings both preferred ways—the reflected-light or direct method and the incident-light or indirect method. The meter is converted from one method to the other by the simple removal or insertion of an opal diffuser screen that slips in front of the sensitive photoelectric cell. The Horvex also has an amplifier unit or additional supersensitive element that permits accurate readings to be taken even under extremely poor lighting conditions. The element is plugged into the sockets on the underside of the meter. The Horvex is calibrated on one scale for films with Weston, A.S.A. and 10° DIN speed ratings and provides exposure readings ranging from 2 minutes to 1/1000 of a second, f/1.4 to f/22 apertures. The Horvex comes with a chrome neck chain and is highly recommended for both still and movie photography. We invite you to see it at your dealer.



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Wallace Litwin uses his Canons

(Serial Nos. 50,065 & 50,095)

for his Magazine Assignments

Wally Litwin chose Canon because it offers complete versatility for shooting under the most adverse and varied conditions. And, it is rugged enough to withstand the kind of "beating" a camera takes in the hands of a globe-trotting magazine photographer. Wally uses both on his assignments *(for magazines including Esquire, Coronet, This Week, Colliers, etc.)*, each equipped with a different focal length Canon lens . . . or, he sometimes loads one with color, the other with b & w film.

Wally finds the Canon Copying Unit the ideal "tool" for extreme close-ups, such as this fly pictured alongside the head of a common pin. He uses Canon extension tubes in combination to achieve image magnification. His 50mm. f:1.8 lens was used here, with a single flood for lighting.

This world famous shot was made of Wally by himself, in a Douglas Jet Fighter. The Canon 28mm lens, with its 75° angle of view and extreme depth of field, permitted this unique hand-held self portrait. Shot at 1/250th, at f:11.

For portraits, Wally uses a Canon 85mm f:2 lens. He prefers this focal length because it brings the subject in close, without distortion or foreshortening. Here, Wally used electronic flash, with aperture set at f:5.6.

Manolo Gonzales, Spain's foremost Matador, was caught by Wally's 135mm Canon lens, which he uses for sporting events, or other distant subjects. Exposure was 1/100th with f:8 aperture.

Wallace Litwin is but one of many of the world's foremost photographers who have chosen Canon. You owe it to your pursuit of better photography, to read the booklet "Canon Means Versatility." It's Free, on request.

The Canon System of Photography

Canon Sales Co., Inc. • 67 Wall Street • New York 5, N. Y.

2x2-inch slides and 35-mm filmstrip. Both models have a semi-automatic take-up slide changing mechanism that feeds slides singly from the top and catches them in order of projection in a receiving box (holding 22 slides) ready for reshowing or filing. They are both designed, too, to accept the Airequipt (sequence) Slide Changer with a suitable adapter. The impeller-type blower of the Signet 500 has a 3-way switch that permits the blower operation to continue after the lamp has been turned off to cool off the lamp after projection or when quick lamp changing is necessary. With *f*/3.5 Ektanon projection lens, Model 1 is priced at $72.50 and Model 1F at $98; add $7 to each for *f*/2.8 lens equipment, and an additional $19.75 for Kodak Carry Case.

American Photographic Instrument Co., New York City—new Pic Featherlite Tripod T-2 with clutch-type internal leg lock (instead of split-nut), operated by a slight twist of ribbed hand grip which permits legs to slide freely when being extended or retracted. It also has a removable, free-sliding centerpost; it's made of anodized duraluminum and priced at $29.95. Display also included CB-1 Camera Bracket ($2.95) to which 3-section telescoping bounce-light extension arm ($4.95) can be added. Latter extends 30-inches, accommodating long Graflex and Heiland flash connection cords.

Stereo "50" Viewer shown by manufacturing company of the same name and by **Franklin M. Morgan, Inc.,** New York, takes 50 standard fiber-mount stereo slides in interchangeable magazines—priced at $48.00.

Simmon Bros.—first public demonstration of Automega D-3 enlarger, which has automatic focusing cams (machined to match precise focal length of lens with which each is used) suspended from enlarger head. According to Fred Simmon, accuracy of supporting-structure alignment need no longer be extremely critical as has been the case with autofocus enlargers in the past. Consequently the price of D-3 ($207.50 with condenser head) isn't very much higher than that of manual focusing Omega D-2 enlarger.

Ansco—introduction of Jet, a new high-speed projection printing paper, available in single- and double-weight, sheet and rolls, three different popular surfaces, and a range of four well-spaced contrast grades. Jet is said to be more than twice as fast as Ansco Cykora paper and is specially suitable for spotting color as well as ink, crayon, and pencil markings.

First public demonstrations of three automatic integrating timers for projection printing—one each by **W. M. Welch Scientific Co.,** Chicago, (the Densichron), **Lektra Laboratories,** N.Y. City, (Densitimer), and **Fotomatic Corp.,** Indianapolis, (Fotomat). In use, the timer spot or probe is aimed or placed at the key negative density projected on the enlarging easel, and the exposure light is automatically turned on and off to provide the correct printing exposure. Prices run in the neighborhood of $300.

CRAIG

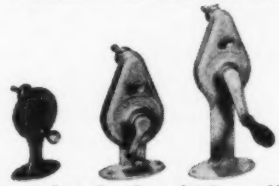
Editing Combinations

Cut out the not-so-good sections from your movies—combine short reels into long ones—splice scenes into correct sequence. Select your Splicer-Rewind Combination from famous CRAIG Editing Units. Buy them separately or in combination to suit your particular needs.

1. CRAIG MASTER SPLICER

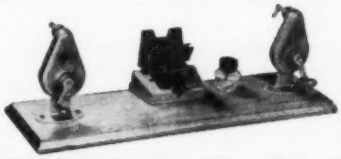
Quality engineered — precision built. Floating Action "Feather-Touch" scraper. Stainless steel cutting blades. Die-cast base. For all 8 and 16mm sound or silent films. $9.95. CRAIG FORMULA #7 FILM CEMENT, 1 oz. bottle, 40¢.

2. CRAIG GEARED REWINDS



Three sizes for 8 and 16mm film. All fit correctly on CRAIG Hardwood Base. *Master Rewinds* for reels up to 2000′ capacity, pair $15.85. *Senior Rewinds*, most popular with home movie fans. Take 400′ reels, pair $13.85. *Junior Rewinds*, sturdy, economical, for reels to 400′ capacity, pair $7.95.

3. CRAIG HARDWOOD BASE



Polished Hardwood Base drilled to accept screws for CRAIG Rewinds and CRAIG Master Splicer. Receptacle for CRAIG Film Cement. Base only, $2.50.

★ ★ ★

See CRAIG Editing Combinations at your photo dealer. Ask for a demonstration. Write for illustrated Catalog No. A12.

KALART, PLAINVILLE, CONNECTICUT

YOUR TABLE TOP IS YOUR HOME MOVIE THEATRE

with New CRAIG Projecto-Editor

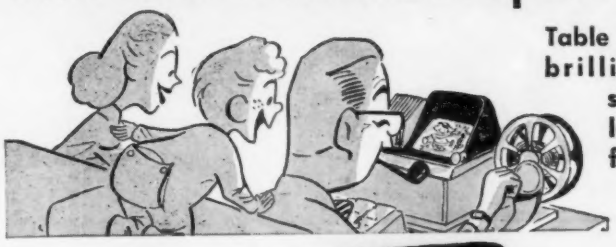
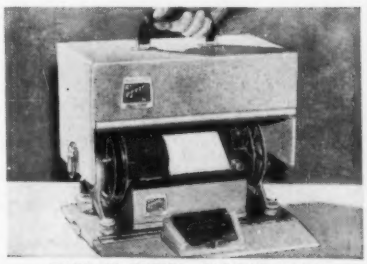


Table Viewer with brilliant screen shows movies large enough for family groups.

IMAGINE the fun—and the convenience—of being able to set up a complete home movie theatre right on your table top! And in only 60 seconds. Yes, that's exactly what you can do with the new Craig Projecto-Editor. It's a table viewer with a screen so large that you can show movies to family groups and friends. And, in addition, it is complete with everything you need to edit and repair movie film.

That's right. The Craig Projecto-Editor is really two units in one. Here are some of the fascinating things you can do. Show movies in action without darkening the room lights—even show movies during daylight hours. Show movies in slow, normal, or fast motion, yet rewind rapidly when you have finished a reel. You can run certain sections of film in reverse for surprise laughs. You can even stop the film to examine single frames without overheating the film.

Give your home movies a "Hollywood Touch" with a Craig Projecto-Editor. Built-in frame marker, splicer and film cement make it easy to cut out not-so-good sections—balance long shots with close-ups—arrange scenes in story-telling sequence. ©1954 Kalart Co.



EASY TO CARRY—EASY TO STORE

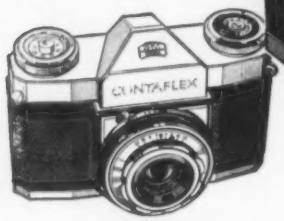
Complete unit folds into smart Carrying Case no larger than table radio. Weighs only 10½ pounds.

Models for 8mm or 16mm, (400′ reel capacity) complete with Carrying Case—only $79.50.

Craig Professional Unit for reels to 2000 capacity. Price complete, as shown, $79.50. Viewer only, $49.50. Write for illustrated Catalog No. **A-12.**

PROJECTO-EDITOR CRAIG by KALART — DIVISION OF KALART — PLAINVILLE, CONNECTICUT

CONTAX II-a
with interchangeable Zeiss lenses. $241 up. (case extra) Contax III-a has built-in exposure meter.



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CAMERAS

CONTAFLEX
35 mm. single-lens eye-level reflex. Simultaneous rangefinder and ground-glass focusing. F/2.8 Zeiss Tessar lens. Synchro Compur Shutter. Speeds to 1/500 sec. $169 (case extra)

How would you like to find one of these fine Zeiss Ikon cameras under your Christmas tree? Quite a thrill, eh? . . . We hope you get one . . . And if you are planning to give a camera, you can be sure the lucky recipient will be just as thrilled! For the name Zeiss Ikon has come to mean the utmost in smart design, superb craftsmanship and optical efficiency.

You'll find models to suit everyone—from the beginner to the advanced amateur—and at the price you like to pay.

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SUPER IKONTA III
2¼ x 2¼" auto-focusing rangefinder camera. Synchro Compur Shutter. Speeds to 1/500. With Novar f/3.5 lens, $96. With Tessar f/3.5 lens, $120. (case extra)

IKOFLEX II-a
Automatic 2¼ x 2¼" twin-lens reflex with Zeiss Tessar f/3.5 lens and EXTRABRITE focusing screen. Synchro Compur Shutter. Speeds to 1/500. $159. (case extra)

IKOPHOT photoelectric meter calibrated for ASA and DIN. For reflected and incident light. With leather case and metal safety cord, $28.

ZEISS IKON

★ MADE IN WEST GERMANY ★

Deardorff—new 8x10 Portrait Series Camera, Studio Model, with the swings and tilts of the front lens standard controlled by crank handles at the rear of the camera bed so the effects of tilting and swinging can be continually observed on the groundglass screen. Camera with 9x9-inch lens board lists at $465—stand, lenses, and accessories extra.

Karl Heitz, Inc., New York—Triumph Standard tripod for cameras up to 4x5-inches weighing 6 pounds, extending to 67 inches, and collapsing to 24 inches with center leg that drops down to the floor as a support, permitting use as copy stand; European tripod screw quickly converted to standard American screw by pushing down outer perimeter—$59.70.

Kling Photo Products, New York—**Linhof** Combi-Tripod "U" with "U" channels at $29.95; Combi-Tripod "O" with tubular legs at $32.50.

Photo-Tech Sales Co., St. Paul, Minn.—Rolleasy, a background paper holder mounted on ceiling or wall, accommodating 36-foot lengths of 9-foot-wide seamless paper—$87.50 and $93.75 FOB St. Paul for ceiling, wall mount models respectively.

Heiland—new Fotoeye electronic-flash slave tripper for all Strobonar units, at $25, which works at distances up to 130 feet indoors, and equipped with directional shield for outdoor shooting.

Graflex, Inc.—New Graflite Jr. flashing unit takes two D batteries or B-C insert and has extension outlets in series or parallel, removable reflector but no Selectroswitch like standard Graflite flashing unit—$15.85, complete; M-2 Graflash B-C flashing unit for miniature M-2 flashbulbs—$9.95 with universal shoe.

. . . An interesting panel discussion at the commercial laboratory and equipment symposium of the convention developed the fact that many commercial photographers (a great majority of those present) had replaced the incandescent light sources of their enlargers with cold-light grids. Some complained that the intensity of cold light grid sources tended to diminish with use—one to the point of inducing him to change back to incandescent illumination. The fact is that the reflector behind the grid tends to collect dust, and it must be cleaned out if the maximum unvarying output of the grid is to be obtained.

For Scientific Studies. From Switzerland comes a new ingenious tool for scientific photography and comparative viewing of macro and photomicrographic subjects—the Projectina, imported by Karl Heitz, Inc., New York. The unit consists of a 9x11x18-inch housing weighing 40 pounds (it's portable) in which an assortment of viewing, projection, and picture-making parts are incorporated. For visual observation, there is a set of three interchangeable oculars and three micro objectives (which can be supplemented by standard oculars and objectives of other makes); for projection, a large built-in groundglass screen with two supplementary projection objectives and a variety of linear and circular measuring devices,

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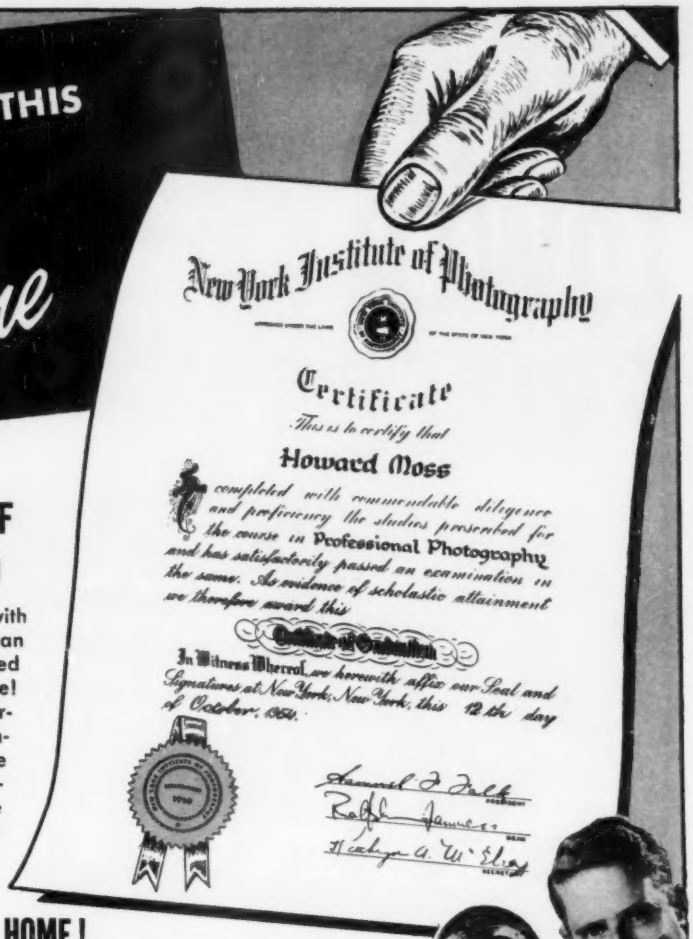
Gift of a Lifetime



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In a surprisingly short time—a period filled with real and stimulating accomplishment—YOU can experience the thrill of receiving NYI's coveted Certificate of Graduation. How proud you'll be! It means you have earned the right to call yourself a PROFESSIONAL PHOTOGRAPHER. It entitles you to all of NYI's valuable free graduate services and privileges throughout your photographic career. It offers proof to prospective employers and customers everywhere that you are able to handle photographic assignments with expert skill.

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All Nikkor lenses are available in mounts to fit Nikon and Contax or Leica and Canon cameras.

28mm f3.5	$149.50
35mm f3.5	89.50
35mm f2.5	139.50
50mm f1.4 for Leica and Canon	189.50
50mm f1.4 for Nikon and Contax	169.50
85mm f2	175.00
85mm f1.5	299.50
135mm f3.5	135.00

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NIKON INCORPORATED, 277 Fifth Avenue, New York 16, N. Y.

Nikon Cameras and Nikkor Lenses are made by NIPPON KOGAKU, TOKYO

All-in-one viewer, projector, and camera for macro and photomicrographic subjects weighs but 40 pounds, accommodates both transparent and opaque specimen materials.

plus provision for wall-screen projection; for photography, a supplementary 4x5-inch filmholder carrier which is interchanged with the projection-viewing groundglass. Of course, any single-lens reflex or miniature camera can also be attached for the purpose to the eyepiece mount with a suitable adapter. Both transmitted-, and reflected- or surface-light systems are incorporated in the Projectina so that transparent as well as opaque material can be examined and reproduced with the unit. The magnification range is from 10 to 1,500 times, and all the standard filters, apertures, and micro adjustments are included to facilitate precise use of the equipment. Price of the complete unit with plastic cover and carrying case as well as the filmholder carrier is a little more than $1,500.

Odds & Ends. Newly introduced Gevacolor, Negative N5 color film, with ASA-equivalent exposure index of 16 is claimed to be equally suitable for exposure in daylight as well as artificial light without use of correction filters according to a brief news note in *British Journal of Photography*, August 20, 1954 —a fact which was casually confirmed on page 450 of Gevaert's deluxe international review, *Photorama* (Nov. 15, 1954).

. . . And now wide-screen motion-picture photography has been applied to photographic instrumentation. A news release from HQ White Sands (N. M.) Proving Ground describes a 70-mm high-speed motion picture camera operating at 80 to 400 frames per second delivered to the Optical Trajectory Section of the Flight Determination Lab for photographing missile launchers in action as well as their performance. Developed by Bud Furer of Photo Sonics, Inc., Burbank, Calif., the new camera combines the wide-field features of the ribbon-frame Bowen Knapp data recording camera with the precision movement of the standard Mitchell. Weight is 75 pounds.—

E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Del.

DU PONT
PHOTOGRAPHIC NEWS

DU PONT
BETTER THINGS FOR BETTER LIVING
... THROUGH CHEMISTRY

NO. 11

SET YOUR METER AT 1000!

High-speed shooting with new film-developer team

Remember the black cat in the coal cellar at midnight? Used to be the classic example of the impossible photographic subject. But lately photographers have been making successful shots of subjects almost as difficult as that. The secret of many of these amazing photos is a super-speed film, Du Pont "Superior" Press (D-200, T-160), processed in a special formula, modified Du Pont 6D Developer. The formula appears in the box in this column. You'll find exposure speeds of as high as 1000 can be safely used with this combination.

HERE'S THE DEVELOPER THAT HELPS RAISE EXPOSURE SPEEDS

DU PONT 6-D MODIFIED FINE GRAIN DEVELOPER

	Avoirdupois	Metric
Water (not over 125°F.)	24 ozs.	750.0 cc.
Metol	29 grains	2.0 grams
Sodium Sulphite, anhydrous	3¼ ozs.	95.0 grams
Hydroquinone	75 grains	5.0 grams
Borax, crystals	290 grains	20.0 grams
Add cold water to make	32 ozs.	1.0 liter

Dissolve chemicals in the order given. Use full strength, developing 10 to 12 minutes at 70°F. (21°C.). Negative highlights should be unblocked, with good detail in shadows.

Here's what an effective film speed of 1000 means. Take that long-shadowed late-afternoon football game for example. Your meter says the exposure should be 1/50 at f5.6 on regular fast pan film. With the "Superior" Press-6-D combination you can shoot 1/500 at f5.6—fast enough for almost any action. Or picture yourself without a flashgun or tripod in a dim auditorium where the meter points to ½ second at f4.5. With a film speed of 1000, you're set to shoot hand-held at 1/25 at f4.5!

Sound amazing? Try a box of the new Du Pont "Superior" Press, developed as recommended in modified 6-D, and see for yourself. Even that black cat isn't safe from the camera any more!

One girl—two personalities. Maurine of Hollywood works the change in character without varying clothes, make-up or hair style.

SNAP HER AS OTHERS SEE HER

Ingenue or glamour gal—Maurine of Hollywood makes one girl either with lights and posing

Ever stop to think how the same girl looks to her friends, her parents or her "dates"? Maurine of Hollywood, famed glamour photographer, knows that a woman has many faces—and that a skilled photographer must take this multiple personality into consideration during a sitting.

Most amateurs have a real advantage over the professional—they already know their subjects well. Many of Maurine's sittings are scheduled over the telephone, and the first look at clients comes when they enter the studio for their sittings.

Will a girl want to look the same in the portrait on her parents' mantle as in the frame on her "steady's" dresser? Maurine knows better, and tries to make enough negatives of each girl to fulfill all of her requirements. Look at the two portraits above. Same girl, of course, but two very different personalities. Let Maurine tell you how it was done.

"The photograph on the left was made primarily to please the girl's parents. It's a simple pose, with eyes wide open gazing straight at the camera. The background was lit with a 500-watt spot, and a 500-watt spot was on her hair. The main light (also a 500-watt spot) was placed at a 45-degree angle and rather high. The fill-in at the camera is a 300-watt flood.

"The portrait on the right was made for the girl's boy friend. It suggests a more glamorous and romantic mood, with bare shoulders and sparkling background (cross-lighted cellophane). A tilted head and tossed-back hair help make this a shot for 'you alone.' Three lights were used: 500-watt spots for key and hair lights, and the 300-watt fill-in."

While Maurine's lights are studio spots and floods, results can be exactly duplicated with reflector floods and spots. And when it comes to film, it's easy to get the very same film Maurine used—Du Pont High Speed Pan, at your neighborhood camera store.

That's all there is to it—but don't forget that the important ingredient is imagination. See your model as others see her—that's the secret of truly glamorous portraits.

OVER

DU PONT
BETTER THINGS FOR BETTER LIVING
... THROUGH CHEMISTRY

DU PONT PHOTOGRAPHIC NEWS

E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Del.

Charles L. "Chuck" Scott, prize-winning photographer on the Champaign-Urbana (Illinois) Courier

"Boy, that film is wonderful!" says Illinois press photographer

That new Du Pont "Superior" Press and Du Pont Varigam® variable contrast photographic paper are really making a hit with the newspaper photographers! Just to prove the point, here's a letter that a Du Pont representative received from "Chuck" Scott, topnotch photographer on the Champaign-Urbana (Illinois) Courier:

"Man—that new film of yours is hot! The package got here this morning and I loaded up right away. I wanted to compare its speed to our regular film, so I loaded my holders, one regular, one 'Superior' Press, etc. I shot my afternoon assignments this way—and what a difference. I'm sending along a quick print made off your new film. I shot this with three #6-focal-plane bulbs—one on the camera, 18 feet from the subject, and one on either side to the rear on extensions. The exposure: f/11, 1/1000.

"I shot two of these—one on our regular film and the other on your stuff. The regular negative was flat—this one is just right. I printed it in a hurry with a #8 filter on 'Varigam' paper. Probably could print the dry neg on 'Varigam' without filter...

"Incidentally, I developed this in a bottle of developer that has been sitting around a long time... I souped it 6 minutes at 68 degrees in a soup that is partially shot.

"Boy, that film is wonderful!
"Sincerely, Chuck."

If *you're* not using new "Superior" Press, you've got a whale of a surprise in store for you. Try it soon!

Du Pont texture screens add "fine arts" touch to prints

Bromoil, paper negative, drypoint etching—you can create all of these rich effects in no more time than it takes to make a straight print! Only accessory needed is a Du Pont texture screen placed in contact with your paper during exposure. It's a simple, fast way of making really outstanding prints. Here are the six artistic effects available:

TYPE A:

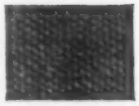
DRY POINT ETCHING: Interlaced fine light and dark lines give an etching effect.

TYPE B:

STEELINE: Steel engraving effect achieved through fine dark lines only.

TYPE C:

TAPESTRY: Print appears to have been made on a coarse woven material.



TYPE E:

BROMOIL: Effects closely resemble an inked bromoil salon print.

TYPE F:

PAPER NEGATIVE: Simulates the soft effect of a print from a paper negative.

TYPE G:

SALON TAPESTRY: Gives the effect of printing on finely woven tapestry.

Du Pont texture screens are available from your photo dealer in 8x10 and 11x14 sizes (Type G comes in 16x20, too). Try one on your next fine salon negative—they add an "extra" to any outstanding print.

"Of course they're friendly, dear."

DOC RILEY SAYS—

Last Saturday I went over to Municipal Stadium to get some shots of the local high school game. Sports shots make a good change of pace from the general run of pictures, and that cool bright November day just seemed too good to waste.

As it turned out, as far as pictures were concerned, the afternoon *was* almost wasted. It wasn't until the last quarter that the game really started to open up. I guess the quarterbacks figured something drastic had to be done to break that 6-6 tie. Anyhow, all of a sudden there was a lot of good snappy ball handling, and plenty of passes got thrown.

But you guessed it—by that time the whole stadium was in shadow. Even with the 200 rating of the Du Pont "Superior" Press I was using, the meter read 1/100 at f5.6—not much of an exposure for a fast-moving game. Right then and there I decided to expose that "Superior" Press at 1000, the way they say you can in the instructions. That boosted me up to 1/500 at f6.3—not perfect, but a whale of a big improvement. To make a long story short, in those last few minutes of the game, I made a half dozen quick shots that seemed like they'd be sensational—if I could print 'em.

Back home, in the darkroom, I mixed up some of that Du Pont Modified 6-D developer (the one that's supposed to give you speeds of 1000) and souped 12 minutes at 70°. And when the negatives came out of the hypo, I found that "Superior" Press Modified 6-D combination gave me printable negatives with good detail. The negs looked so good that I made a couple of quick prints on "Varigam" and took 'em down to the "Sentinel." Darned if they didn't run one for three columns in this week's edition.

Believe me, that "Superior" Press Modified 6-D combination is all it's cracked up to be and more!

Doc Riley

For further information write to: Du Pont Photo Products Department, Wilmington 98, Delaware. In Canada: Du Pont Company of Canada Limited, Montreal.

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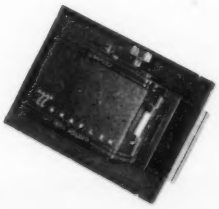

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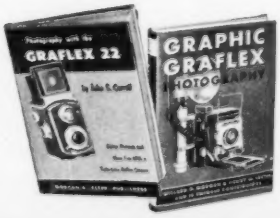

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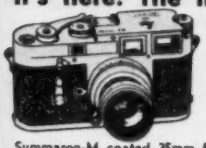

Leica M-3 w/ Elmar coated f/3.5 lens. $348. Cash or $34.80 Down

Leica M-3 w/ Summicron coated f/2.0 lens. 447. Cash or 44.70 Down

Leica M-3 w/ Summarit coated f/1.5 lens. 468. Cash or 46.80 Down

LEICA M-3 ACCESSORIES

Summaron-M coated 35mm f/3.5 lens	$ 99.00 Cash or	$ 9.90 Down
Elmar-M coated 90mm f/4.0 lens (standard mt.)	93.00 Cash or	9.30 Down
Elmar-M coated 90mm f/4.0 lens (collapsible)	150.00 Cash or	15.00 Down
Hektor-M coated 135mm f/4.5 lens	141.00 Cash or	14.00 Down
Leica Meter-M	30.00 Cash or	3.00 Down
Eveready Case for M-3 with meter attached	15.00 Cash or	1.50 Down

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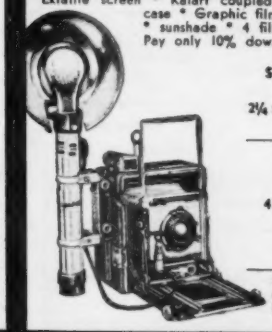
Stemar (Leica Stereo), complete	$297.00 Cash or	$29.70 Down
Valoy II Enlarger	96.00 Cash or	9.60 Down
Leica IIf with Elmar coated f/3.5 lens	$177.00 Cash or	$17.70 Down
Leica IIf with Summaron coated f/3.5 lens	216.00 Cash or	21.60 Down
Leica IIIf with Elmar coated f/3.5 lens	237.00 Cash or	23.70 Down
Leica IIIf with Summaron coated f/3.5 lens	276.00 Cash or	27.60 Down
Leica IIIf with Summicron coated f/2.0 lens	336.00 Cash or	33.60 Down
Leica IIIf with Summarit coated f/1.5 lens	357.00 Cash or	35.70 Down

1955 Pacemaker GRAPHIC OUTFITS

All brand new, latest models, with factory guarantee! Includes: * Graflok back * Ektalite screen * Kalart coupled rangefinder * Graflite 3 cell flash gun * deluxe case * Graphic film pack adapter * 6 cut film holders * adapter ring * sunshade * 4 filters. Prices below include all this extra equipment! Pay only 10% down—balance in easy monthly payments!



Size	Coated Lens In Shutter	Speed Graphic	Crown Graphic
2¼ x 3¼	101mm Ektar f/4.5 (1/800 sec.)	$308	$273
	105mm Schneider Xenar f/3.5	315	277
	105mm Tessar f/3.5	323	286
	105mm Ektar f/3.7	325	289
4 x 5	135mm Schneider Xenar f/4.7	307	265
	135mm Optar f/4.7	322	278
	127mm Ektar f/4.7	322	278
	135mm Tessar f/4.5	337	297
	150mm Tessar f/4.5	347	304
	150mm Schneider Xenar f/4.5	347	304
	152mm Ektar f/4.5	343	303
	135mm Schneider Xenar f/3.8	353	313
	150mm Tessar f/3.5	408	364

Optional: Famous brand—German—Wide Angle f/6.8 coated lens (1/300 sec.; synchronized shutter) only $12 when purchased with our Graphic outfits!

3-D HEADQUARTERS!

Revere "33", f/3.5's $174.50 Cash or $17.45 Down; f/3.5's $15.90 Down; Stereo - Realist, $159. Cash or $15.90 Down; Stereo - Realist, f/2.8's $198.50 Cash or $19.85 Down; Wollensak "10" f/2.7's $199.50 Cash or $19.95 Down; Kin-Dar, f/3.5's $99.50 Cash or $9.95 Down; Kodak Stereo Camera, f/3.5's $84.50 Cash or $8.45 Down. All lenses coated.

1955 Voigtländer PROMINENT

With Color-Skopar coated 3.5 lens $157.50 Cash or $15.75 Down; with Ultron coated f/2.0 lens $220. Cash or $22. Down; or with Nokton coated f/1.5 lens $270. Cash or $27. Down. Coated accessory lenses: 35mm Skoparon f/3.5 $99.50 Cash or $9.95 Down; 100mm Dynaron f/4.5 $89.50 Cash or $8.95 Down.

1955 Voigtländer VITESSA II

New model . . . new features! Retractible plunger advances film and automatically cocks shutter. With Color-Skopar coated f/3.5 lens $99.50 Cash or $9.95 Down; or with Ultron coated f/2.0 lens $127.50 Cash or $12.75 Down.

1955 CONTAX IIA and IIIA

New full synchro models! IIA with Sonnar coated f/2.0 lens $336. Cash or $33.60 Down; or with Sonnar coated f/1.5 lens $367. Cash or $36.70 Down. For Contax IIIA with built-in exposure meter add $45. Cash or $4.50 Down.

1955 ZEISS Contessa 35

Elegant pocket companion. Weighs only 21 ounces. Coupled rangefinder, built-in exposure meter. Equipped with renowned Opton Tessar coated f/2.8 lens in full synch' Compur Rapid M-X shutter with speeds to 1/500th second. $142. Cash or $14.20 Down.

1955 CONTAFLEX

Ground-glass eye-level focusing is combined with split image rangefinder. Its superb Tessar 45mm f/2.8 coated lens with Synchro-Compur full M-X shutter, has fully automatic diaphragm! Exceptional value at $162. Cash or $16.20 Down.

1955 KODAK Town & Country Outfit

Takes popular 8 exposure 828 film—black and white or Kodachrome. Coupled rangefinder, coated f/3.9 lens and fine construction make an exceptional value! Complete with case and flash unit $75. Cash or $7.50 Down.

1955 KODAK Signet

Coupled rangefinder, full synch' shutter, extremely compact and sturdy design PLUS superb Ektar coated f/3.5 lens make the Signet a winner in any league! $87.50 Cash or $8.75 Down.

1955 argus C4 Outfit

Cintar coated f/2.8 lens, flash and case $99.50 Cash or $9.95 Down. Same but with including C-4 with interchangeable lens feature $109.50 Cash or $10.95 Down. Optional; 35mm or 100mm Lithagon f/4.5 each $66.50 Cash or $6.65 Down.

1955 argus C3 Outfit

America's most popular 35! Coupled rangefinder, built-in flash, sharp f/3.5 coated lens, other advanced features make the C-3 a wonderful buy! With flash and case only $66.50 Cash or $6.65 Down.

1955 RETINA IIA

Compact, precise and reliable . . . perfect for travelling light! Full M-X flash synch', rapid film advance lever. With Schneider Xenon coated f/2.0 lens $127.50 Cash or $12.75 Down.

GaMi 16

Superlative new-sub-16mm 30 exposure film. Coupled R/F shutter speeds to 1/1000th sec.; coated f/1.9 lens. Measures 4½ x 2 3/16 x 1", weighs 10½ ozs. $340. Cash or $34. Down.

1955 ROBOT-ROYAL

Spring motor permits burst of pictures at rate of 8 per second! Built-in coupled rangefinder. Takes standard 35mm film cartridges and interchangeable lenses. With Xenar coated f/2.8 lens $255. Cash or $25.50 Down; or with Xenon coated f/1.9 lens $295. Cash or $29.50 Down.

1955 ALPA 7

Brilliant eye-level Prism Reflex plus coupled rangefinder. With Alfinon coated f/2.8 lens $349. Cash or $34.90 Down; with Xenon coated f/1.9 lens $369. Cash or $36.90 Down; or with extraordinary Kern Switar Apochromat coated f/1.8 lens $459. Cash or $45.90 Down.

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The superb, 35-mm., single-lens, reflex 1955 Automatic PENTACON has the entire photographic world talking!

The Pentacon is one of the world's finest cameras. Beautifully designed and sleek in appearance, the Pentacon is a delight to own, a pleasure to use. The popular single-lens, reflex system gives you the exact picture you see in the viewfinder. The large, brilliant, prism finder permits exact picture composition and eye-level focusing, furnishing an upright image, sides unreversed.

Pentacon with	Total	10% Down
58-mm., f/2 preset Biotar	$249.50	$24.95
50-mm., f/2.0 fully automatic Westagon	259.50	25.95
50-mm., f/1.5 preset Angenieux S21	299.50	29.95
Eveready leather case	15.00	
Set of 3 extension tubes	15.00	
Microscope adapter	25.00	

LENSES FOR PENTACON, CONTAX-S, CONTAX-D LISTED IN OPPOSITE COLUMN

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The amazing 35-mm., single-lens, reflex 1955 Automatic PRAKTIFLEX FX offers you great value at a phenomenal, low price.

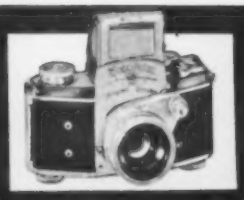
The Praktiflex FX offers exceptional value indeed! It has lens interchangeability, built-in flash and a focal plane shutter with speeds ranging from 1/500 to 1/2 second and bulb.

Praktiflex FX with	Total	10% Down
50-mm., f/2.8 Isco Westar	$ 99.50	$ 9.95
58-mm., f/1.9 preset Primoplan	139.50	13.95
50-mm., f/2.8 fully automatic Westanar	139.50	13.95
50-mm., f/2.0 fully automatic Westagon	179.50	17.95

SPECIAL OFFER FOR LIMITED TIME ONLY

Save $30.65 on a Praktiflex FX; 50-mm., f/2.8 Westar lens; 105-mm., f/4.5 telephoto; a leather eveready camera case; and Praktiflex flashgun for **$139.50 or $13.95 down.** (List $170.15). The renowned 50-mm., f/3.5 Zeiss Tessar can be substituted for the Westar for $30 more. Leather eveready camera case, **$10.95.** Zeiss Prism Viewfinder, **$29.95.** Set of 3 extension tubes, **$15.00.** Microscope adapter and 2 extension tubes, **$25.00.**

LENSES FOR PRAKTIFLEX LISTED BELOW.



The sensational, revolutionary, 35-mm., single-lens, reflex 1955 Automatic EXAKTA VX with fully automatic lenses, the most important photographic advance in recent years, is now available from Dowling's

If there ever was a camera that contained everything anyone could want, the new 35-mm., Automatic Exakta VX is it! The camera comes with the long-awaited, superb, fully automatic preset diaphragm lenses that have advanced single-lens reflex photography far beyond previous levels. The fully automatic lens speeds picture taking and eliminates the bother of closing the lens manually after focusing. One pressure of the release button automatically closes down the lens diaphragm to a preset aperture and releases the shutter at the same time. The Automatic VX also incorporates other body refinements: an improved film advance, shutter-cocking and exposure-counter mechanism redesigned, rewind mechanism for easier operation; improved shutter mechanism so that exposures can be made with waist-level finder hood folded; new shutter lock to prevent accidental exposure. The Automatic VX also has all the other invaluable Exakta advantages that make the camera the most versatile in the world, such as the single-lens, reflex system that gives you the exact picture you see; interchangeability of lenses and viewfinders; focal plane shutter; 29 speed settings ranging from 1/1000 to 12 seconds; coupled film transport and shutter cocking; cartridge-to-cartridge film feed; and a built-in knife.

Automatic Exakta VX with lenses indicated below	Waist-level Viewfinder Total	Waist-level Viewfinder 10% Down	Split-Image Focus Prism Total	Split-Image Focus Prism 10% Down
50-mm., f/3.5 Zeiss Tessar	$199.50	$19.95	$259.50	$25.95
50-mm., f/2.8 fully automatic Isco Westanar	239.50	23.95	296.50	29.65
50-mm., f/2.8 preset diaphragm Zeiss Tessar	259.50	25.95	316.50	31.65
58-mm., f/1.9 preset Meyer Primoplan	269.50	26.95	326.50	32.65
50-mm., f/2.0 fully automatic Westagon	279.50	27.95	336.50	33.65
75-mm., f/1.9 preset Meyer Primoplan	299.50	29.95	356.50	35.65
58-mm., f/2 preset diaphragm Zeiss Biotar	335.00	33.50	392.00	39.20
50-mm., f/1.9 fully automatic Schneider Xenon	341.70	34.17	398.70	39.87
50-mm., f/1.5 preset diaphragm Angenieux S21	359.50	35.95	416.50	41.65

ALL LENSES ARE COATED. LENSES BELOW ARE AVAILABLE WITH MOUNTS FITTING ANY 35-MM. MODEL OF THE EXAKTA, PENTACON, CONTAX-S, CONTAX-D, PRAKTICA OR PRAKTIFLEX CAMERAS, SO PLEASE SPECIFY TYPE OF CAMERA WHEN ORDERING.

FULLY AUTOMATIC PRESET DIAPHRAGM LENSES	Total	10% Down
50-mm., f/2.8 Isco Westanar	$ 69.50	$ 6.95
50-mm., f/2.0 Westagon	110.00	11.00
50-mm., f/1.9 Schneider Xenon	169.50	16.95
WIDE-ANGLE LENSES		
28-mm., f/3.5 Angenieux Retrofocus RI	120.00	12.00
35-mm., f/2.5 Angenieux Retrofocus RI	99.50	9.95
40-mm., f/4.5 Zeiss Tessar	75.00	7.50
40-mm., f/3.5 Steinheil Cassaron	49.50	4.95
40-mm., f/4.5 Meyer Helioplan	49.50	4.95
LONG FOCAL LENGTH LENSES		
85-mm., f/2.8 Steinheil Culminar	65.00	6.50
90-mm., f/2.5 Angenieux Y1	84.50	8.45
100-mm., f/2.8 Meyer Trioplan	75.00	7.50
135-mm., f/2.5 Angenieux P2	169.50	16.95
135-mm., f/2.8 preset Steinheil Quinar	149.50	14.95
135-mm., f/3.5 Angenieux Y2	75.50	7.55
135-mm., f/4 Zeiss Triotar	75.00	7.50
135-mm., f/4.5 Steinheil Culminar	60.00	6.00
150-mm., f/5.5 Meyer Tele-Megor	55.95	5.60
180-mm., f/5.5 Meyer Tele-Megor	82.95	8.30
250-mm., f/5.5 Meyer Tele-Megor	132.15	13.22
400-mm., f/5.5 Meyer Tele-Megor	199.50	19.95
ULTRA LONG-DISTANCE LENSES		
300-mm., f/3.5 Telagon	360.00	36.00
400-mm., f/4.5 Telagon	360.00	36.00
500-mm., f/5.5 Telagon	450.00	45.00
600-mm., f/5.0 Telon	565.00	56.50
800-mm., f/6.3 Telon	750.00	75.00
HIGH-SPEED LENSES		
50-mm., f/1.9 Schneider Xenon with click stops	120.00	12.00
50-mm., f/1.5 preset Angenieux S21	165.00	16.50
90-mm., f/1.8 Angenieux Y1	149.50	14.95
SELECTED LENSES FOR THE LEICA		
28-mm., f/3.3 Berthiot	99.50	9.95
35-mm., f/2.5 Angenieux Retrofocus RI	99.50	9.95
50-mm., f/1.5 preset Angenieux S21	135.00	13.50
90-mm., f/1.8 Angenieux Y1	149.50	14.95
135-mm., f/3.5 Steinheil Culminar	75.00	7.50

The famous, 35-mm., single-lens, reflex 1955 Automatic EXA is a streamlined version of the Exakta.

Now you can have all the advantages of a 35-mm., single-lens reflex in a camera so simple to operate even a child can get wonderful pictures. It is the ideal camera for the Sunday photographer, for carrying in a purse or pocket, for anyone who wants professional results without learning technique, for a photographer who wants to "grow up" to an Exakta, for man, woman and child.

Exa with waist-level finder and	Total	10% Down
50-mm., f/2.8 Westar	$ 85.00	$ 8.50
50-mm., f/3.5 Zeiss Tessar	109.50	10.95
50-mm., f/3.5 preset Tessar	149.50	14.95
50-mm., f/2.8 fully automatic Westanar	129.50	12.95
with Penta Prism	159.50	15.95
50-mm., f/2.0 fully automatic Westagon	169.50	16.95
with Penta Prism	199.50	19.95

SPECIAL LIMITED OFFER. EXA COMBINATION OUTFIT AT A $30 SAVING. Exa with 50-mm., f/2.8 Isco Westar, 105-mm., f/4.5 Steinheil telephoto, B. C. flashgun, leather eveready camera case (regularly $159.40) at special price of **$129.40 or $12.94 down.**

DOWLING'S FIFTH AVENUE'S reputation for integrity and service is world-wide. Discerning, informed photographers all over the world turn to Dowling's for advice on their photo problems and buy from us with confidence. The reason, of course, is that we guard our reputation jealously by doing unto others as we would have them do unto us. Your inquiry is our most important inquiry. The sale we make to you is our most important sale. When you write to us, you become a member of the Dowling family and we cannot do enough for you. Our reputation and desire to make and keep you a member of our family are your constant assurance of devoted service and satisfaction. We welcome your inquiries and the opportunity to be of service to you, whether you want to buy now or later. If you have not yet experienced the famous Dowling courtesy and personal attention, we invite you to write us today.

Dowling's 175 FIFTH AVE., NEW YORK, N. Y.

Be one of the first to own and use the long-awaited 2¼x2¼ EXAKTA 66 single-lens, reflex camera.

Photographers have been waiting impatiently for this camera for several years. Now, Dowling's Fifth Avenue is actually making immediate shipment of this fabulous instrument! If you place your order now, you will be among the first to get and use the thrilling new Exakta 66. The 66 uses #120 film and furnishes 12 exposures on a roll. It has many new features and many of the same features and advantages of the 35-mm. Exakta, including: interchangeability of lenses from 56 mm. to 400 mm. in focal length; interchangeable backs for different kinds of film or rapid film change; regular and electronic flash synchronization with time delay adjustable from 0-20 milliseconds; automatic coupled film advance and shutter cocking; double exposure mechanism, speeds ranging from 1/1,000 to 12 seconds. Exakta 66 with 80-mm., f/2.8 preset diaphragm Zeiss Tessar **$319.50 cash or $31.95 down.**

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Write D. F. A. for complete FREE Bolex brochure and price list!

Bolex B-8 with Yvar coated f/2.8 lens	$119.50 Cash or	$11.95 Down
Bolex B-8 with Yvar coated f/1.9 lens	139.50 Cash or	13.95 Down
Bolex B-8 with Switar coated f/1.5 lens and Yvar 1½" (telephoto) coated f/2.8 lens	274.50 Cash or	27.46 Down
Bolex H-8 Leader with Lytar coated f/1.9 lens	259.50 Cash or	25.95 Down
Bolex H-8 De Luxe with Switar coated f/1.5 lens	438.25 Cash or	43.82 Down
Bolex H-16 Leader with Lytar coated f/1.9 lens	269.50 Cash or	26.95 Down
Bolex H-16 Supreme w/ Lytar coated f/1.9 lens	394.00 Cash or	39.40 Down
Bolex H-16 Supreme w/ Switar coat. f/1.4 lens	510.00 Cash or	51.00 Down
Bolex H-16 Supreme with Switar coated f/1.4 lens, Switar 16mm coated f/1.8 lens, Switar 50mm coat. f/1.4 lens and deluxe H-1 case c'mplete	779.00 Cash or	77.90 Down
Pan Cinor Zoom coated f/2.8 lens (for 8mm)	219.50 Cash or	21.95 Down
Pan Cinor Zoom coated f/2.8 lens (for 16mm)	349.50 Cash or	34.95 Down
Bolex Electric Camera Drive	89.50 Cash or	8.95 Down
Bolex Tripod	69.50 Cash or	6.95 Down
Bolex Titler and Special Effects Kit	295.50 Cash or	29.55 Down
Bolex M-8 Projector	169.50 Cash or	16.95 Down
Bolex Combination G8mm-16mm Projector	339.50 Cash or	33.95 Down

Rolleicord 1955 Rolleiflex Headquarters

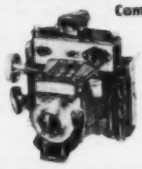
All 1955 Rollei models have full M-X flash synch'. Rolleiflex f/3.5 models have new Compur shutters with cross-coupled scales. Dowling's Fifth Avenue ships each Rollei as a factory-packaged COMPLETE unit including dual lens cap, cable release and de luxe eveready carrying case . . . at no extra charge!

	Cash or	Down
Rolleicord IV with Schneider Xenar coated f/3.5 lens	$149.50	$14.95
Rolleiflex with Schneider Xenar coated f/3.5 lens	234.50	23.45
Rolleiflex with Zeiss Tesser coated f/3.5 lens	249.50	24.95
Rolleiflex 2.8C w/ Schneider Xenotar coated f/2.8 lens	309.50	30.95
Rolleiflex 2.8C with Zeiss Planar coated f/2.8 lens	309.50	30.95
Selected Accessories for Use with Your Rollei		
Flashflex BC Unit with Battery		
Rolleiflash BC Unit with Case		$ 22.95
Panorama Head		29.95
Plate Back Set		14.19
Rolleikin II 35mm Adapter		38.27
Rolleikin 2.8C		35.78
Rolleinar I or II (f/3.5)		25.80
Rolleipar I or II (f/3.5)		18.69
Rolleinar-par I or II (2.8C)		9.05
Rolleimarin		27.00
Rolleimeter		399.50
Rollei Filters (f/3.5)		24.00
Rollei Filters (2.8C)		5.12
Rollei Lens Hood (f/3.5)		7.95
Rollei Lens Hood (2.8C)		5.12
Rolleigrid Field Lens		6.95
Stereo Attachment		4.95
Veigel Exact "66" Enlarger		13.95
Zeiss Duonar 2-X coated f/5.6 telephoto lens, case		189.50
"Rollei Photography" by Deschin		144.00
"The Rollei Way" by Mannheim		5.00
		3.75

1955 Omega Enlargers

Omega B-6 $109.50 Cash or $10.95 Down; Automega B-5 $134.50 Cash or $13.45 Down; Omega D-2 with Omegalite $159.40 Cash or $15.94 Down; Omega D-2 condenser model $168.50 Cash or $16.85 Down; Automega D-3 $207.50 Cash or $20.75 Down.

1955 omega 120 Camera



Weighs only 2 lbs. 9 ozs. 9-2¼ x 2¾ negatives on 120 roll. With Omicron coated f/3.5 lens in Rapax synch' shutter $239.50 Cash or $23.95 Down.

1955 SUPER IKONTA B & BX

2¼ x 2¼ negative size. Coupled range-finder, sharp-cutting Tessar coated f/2.8 lens and Synchro-Compur (M-X) shutter. Super Ikonta B $145. Cash or $14.50 Down; Super Ikonta BX with built-in exposure meter $172. Cash or $17.20 Down.

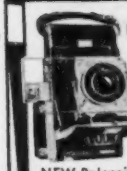
1955 KODAK CHEVRON

Popular 2¼ x 2¼ size. Combined eye-level view-finder-rangefinder, with parallax correction; rapid film advance lever; automatic film stop. Equipped with needle-sharp Ektar coated f/3.5 lens in Synchro-Rapid "800" shutter (10 speeds from 1 sec. to 1/800th sec.). $198.50 Cash or $19.85 Down.

1955 HASSELBLAD

Superlative 2¼ x 2¼ single lens reflex with crisp Ektar coated f/2.8 lens. Model "1000-F" speeds to 1/1000th sec. $379.50 Cash or $37.95 Down. Model "1600-F" speeds to 1/1600th sec. $476. Cash or $47.60 Down.

1955 POLAROID Land Cameras



Christmas pictures in just 60 seconds! NEW Polaroid Highlander $69.95 Cash or $6.95 Down; Speedliner $89.75 Cash or $8.97 Down; De luxe Pathfinder with coupled range-finder $249.50 Cash or $24.95 Down.

1955 Wollensak "93" 16mm Magazine Turret Camera

Complete with 3 coated Wollensak lenses — all in focusing mounts: 1" (normal) f/1.9, 17mm (wide angle) f/2.5, and 3" f/2.8 $287.50 Cash or $28.75 Down. Compartment case $19.50.

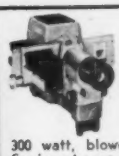
1955 Revere 444 Custom Portable Radio

Outstanding 3-way performance: A. C., D. C., and battery operation. Encased in genuine saddle tan cowhide, without extra charge. Splendid gift! $44.50 Cash or $4.45 Down.

1955 HERMES Rocket Typewriter

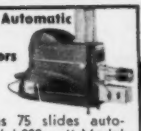
World's lightest: only 8 lbs.! keyboards available in over 70 languages. Built to "take it" by Bolex camera people. Perfect for servicemen, travelers and you! $73.67 Cash or $7.36 Down.

1955 TDC Headliner 300



Tremendous value! 300 watt, blower-cooled. Selectron-Semi-matic changer selects, changes and refiles 30 slides so you never have to handle them! With 4" coated f/3.5 lens only $49.99 Cash or $4.99 Down.

La Belle Automatic Slide Projectors



Changes 75 slides automatically! 200 watt Model "22" $69. Cash or $6.90 Down; 500 watt, blower-cooled Model "55" $95. Cash or $9.50 Down; or 500 watt, blower-cooled, remote control Model "75" $154.95 Cash or $15.49 Down.

1955 ELECTRONIC FLASH UNIT

Sun-Lite II battery-pack unit $79.50 Cash or $7.95 Down; new Sun-Lite II Pocket-Pak unit $89.50 Cash or $8.95 Down. Latest Heiland Strobonar V dry cell unit $119.50 Cash or $11.95 Down; Strobonar III $189.50 Cash or $18.95 Down; Strobonar IV $369.50 Cash or $36.95 Down.

1955 Wollensak "23" 8mm Magazine Turret Camera

Complete with 3 coated Wollensak Cine Raptar lenses: 13mm (normal) focusing f/1.9, 6.5mm (wide angle) universal focus f/1.9, and 38mm (telephoto) focusing f/2.5. Complete . . . $239.50 Cash or $23.95 Down. Compartment case $17.50.

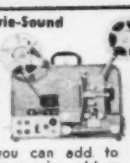
1955 Bell & Howell 8mm Monterey Outfit

Includes precision Monterey camera with coated f/2.3 lens and case, B&H projector with case, B&H movie lights with bulbs, Castle cartoon, and fresh roll of Kodachrome film. $180.95 Cash or $18.09 Down

1955 KODAK Brownie 8mm Movie Outfit

Includes both Brownie Movie Camera with coated f/2.7 lens and 300 watt Brownie Movie Projector. At amazingly low budget price of only $99.50 Cash or $9.95 Down —complete!

1955 Movie-Sound 8mm Recorder-Projector



NOW you can add to your 8mm movies, old or new! Erasures and revisions are easy! Takes 1600' reels. Complete with 500 watt lamp, speaker, microphone and case $398.50 Cash or $39.85 Down.

1955 TAPE RECORDERS

Federal FME 2-speed Recorder $139.50 Cash or $13.95 Down. Revere T-1100 (2-speed) $159.50 Cash or $15.95 Down. Revere single-speed, 2 hr. recording models: De luxe, push-button, T-700 $225. Cash or $22.50 Down; TR-800 (like T-700 plus built-in radio) $277.50 Cash or $27.75 Down. TDC Stereotone Recorder (2-speed, 2 hr. play) $229.50 Cash or 22.95 Down. New Flyweight Magnemite battery-operated recorder (8 lbs., 4 hrs. recording time) $255. Cash or $25.50 Down—perfect for servicemen, newspaper reporting, field reports, and concert and theatre recording!

1955 Bell & Howell 70

70-DL with TTH coated f/1.9 lens $365.50 Cash or $36.55 Down; or with TTH Ivotal coated f/1.4 lens $464.50 Cash or $46.45 Down. 70-H with TTH coated f/1.9 lens $625.95 Cash or $62.59 Down.

1955 KODAK Cine Special II

100' Model and Ektar f/1.9 lens $990. Cash or $99. Down; or with Ektar f/1.4 lens $1085. Cash or $108.50 Down. 200' Model and Ektar f/1.9 lens $1210. Cash or $121. Down; or with Ektar coated f/1.4 lens $1305. Cash or $130.50 Down.

1955 16mm Magnetic Recording Sound Projectors

B&H 202-C Single Case $719. Cash or $71.90 Down; B&H 202-BI New Academy (12" speaker) $799. Cash or $79.90 Down; R. C. A. $850. Cash or $85 Down. Ampro 477 $945. Cash or $94.50 Down.

ALL EQUIPMENT LISTED IS BRAND NEW—FACTORY PACKED. OUR STOCKS OF BOTH USED AND NEW EQUIPMENT ARE HOWEVER MOST EXTENSIVE. PLEASE WRITE FOR ANYTHING PHOTOGRAPHIC.

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Mail Order Showroom, Suite 1604: Tel.: ORegon 4-7900

Please ship the following immediately: _____ Dept. P-1254

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I agree to pay $_____ monthly for _____ months until merchandise is paid for.
I wish to trade in: _____
☐ Give me tentative allowance by mail.
☐ I am shipping equipment for exact allowance.
Your trade-in may be used as down payment! It will be returned at D.F.A.'s expense if you don't accept our top offer.
☐ Send FREE literature on _____
☐ Send FREE 1955 Catalog. ☐ Send pamphlet on "Deferred Payments."

Name _____
Address _____
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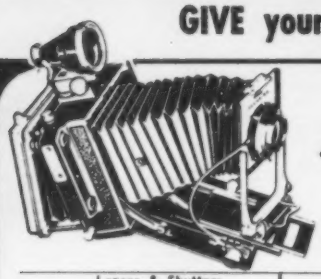
MAIL TODAY

Dowling's FIFTH AVENUE

10% DOWN

GIVE yourself a SPECIAL Christmas TREAT!



Linhof NEW 1955 Model 4x5 SUPER TECHNICA

The Super Technika is perfection itself . . . the finest of its type! The amazing Multifocus Rangefinder is included, without additional charge. All Schneider lenses shown below are coated. Order a 1, 2 or 3 lens outfit to match your own requirements. Each outfit consists of camera with lenses marked in vertical row:

Lenses & Shutters											
127mm f/4.7 Press Xenar MX	•				•			•			
135mm f/3.8 Press Xenar MX			•				•		•		•
150mm f/4.5 Xenar MX		•				•				•	
150mm f/2.8 Xenotar X				•							
90mm f/6.8 Angulon MX					•	•	•	•	•	•	•
240mm f/5.5 Tele-Xenar MX								•	•		
360mm f/5.5 Tele-Xenar X										•	•
Full Price	$359.75	$389.70	$398.75	$569.25	$435.12	$465.07	$474.12	$559.57	$598.57	$654.57	$663.62
10% DOWN PAYMENT . . . only	$ 35.97	$ 38.97	$ 39.87	$ 56.92	$ 43.51	$ 46.50	$ 47.41	$ 55.95	$ 59.85	$ 65.45	$ 66.36

Optional: Multifocus Viewfinder $84.; Linhof Universal Back $30. Other lens combinations available. Complete Linhof Super Technika camera and accessory list **free** on request. Or . . . place your order NOW, directly with DOWLING'S Fifth Avenue, for one of the superb combinations just listed! LINHOF SUPER TECHNIKA 2¼ x 3¼ complete 3 lens outfits, including Multifocus Rangefinder: With Xenar 105mm f/3.5, Angulon 65mm f/6.8 and Tele-Xenar 180mm f/5.5 lenses **$569. Cash or $56.90 Down**; or with Rodenstock Heligon 90mm f/2.8 Angulon 65mm f/6.8 and Tele-Xenar 180mm f/5.5 **$632.50 Cash or $63.25 Down.**

1955 MINOX III-S

Most Fabulous Photo Instrument of Our Times!

Weighing only 2½ ounces and measuring just 3 inches in length, the **Minox III** delivers maximum performance with truly minimum space. From an 8mm X 11mm negative big 11" X 14" enlargements are a reality!

The **Minox III** is for **you** whether as an "only" camera or as an "extra"—to be conveniently tucked in a corner of your pocket: Always ready for that unexpected shot! All the important accessories and features are **built-in**, and need not be hunted in pockets and bags.

Including leather case and carrying chain . . . only **$139.50 Cash or $13.95 DOWN**

Minox III-S specifications include . . .

- Complan 15mm f/3.5 lens—a superb four element, coated, and color corrected objective.
- Focusing range from 8" to infinity.
- 9 shutter speeds from ½ second to 1/1000th second, plus time and bulb.
- Film transport coupled with shutter winding and exposure counter.
- Viewfinder—large optical sports type, with luminous borders and automatic parallax compensation.
- Flash synchronized.
- Film—available in daylight loading cartridges, both 50 exposure black and white and 30 exposure color.

MINOX Photo-electric EXPOSURE METER with its own case and chain $27.95 Cash or $2.79 Down

The gift supreme . . . to give or to get!

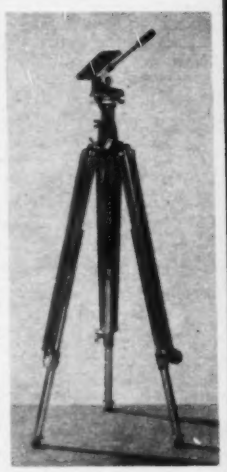
Minox III-S Camera (features similar to satin-chrome model) in heavy **gold** plate with genuine alligator case and gold-plated chain. **$299. Cash or $29.90 Down**

Write D. F. A. today for complete **free** list of Minox film and accessories!

Linhof Precision Tripods

. . THE FINEST MADE!

Reporter Tripod	$32.95
Combi-U Tripod with adjustable center post	29.95
Combi-O Tripod with adjustable center post	32.50
Dural-U Tripod	26.75
Dural-U Tripod with geared center post	46.75
Aristocrat Tripod	38.75
Aristocrat Tripod with geared center post	58.75
DeLuxe Studio Tripod 8 with geared center post	79.95
Twin Shank Pro Tripod	89.95
Twin Shank Pro Tripod with geared center post	129.95
Professional DeLuxe Tripod with built-in geared center post	169.95
Professional DeLuxe Geared Tripod Dolly	250.00



Linhof Center Posts

Geared center post for Dural-U or Aristocrat Tripod	22.50
Geared center post for Twin Shank Pro Tripod	47.50
25" Extension Column for Twin Shank Pro or Professional DeLuxe	19.95
2½" Insert to use Combi Tripods at ground level	2.50
8" Insert to use Combi Tripods near ground level	2.95

Linhof Pan- & Tilt Heads

Clampod (clamp-on camera support) with ball joint tripod head	14.95
Double ball joint tripod head	9.95
Precision Tiltop, chrome, with panorama scale	12.95
Reporter Pan Head with spirit level, pan and tilt scales	14.95
Precision Pan Head with spirit level, pan and tilt scales	17.95
Professional DeLuxe Ball Head with panorama scale	34.50
Professional DeLuxe Pan Head with spirit level, pan and tilt scales	34.50
Angle-joint pan handle for Linhof Precision Pan Heads	4.95

Linhof Tripod Cases

Case for Reporter Tripod	$ 5.95
Case for Combi-U or O-Tripod with tripod head	5.95
Case for Dural-U with center post and tripod head	9.95
Case for Dural-U with tripod head, or for Aristocrat (with or without center post) and tripod head	9.95
Case for DeLuxe Studio Tripod with center post	9.95
Case for TwinShank Pro Tripod with tripod head	14.95
Case for TwinShank Pro Tripod with center post and tripod head, or for Professional DeLuxe Tripod with center post and tripod head	14.95

Linhof tripod equipment is, of course, available on 10% Down Payment directly from DOWLING'S Fifth Avenue!

EASY PAYMENTS FOR CIVILIANS AND SERVICEMEN THE WORLD OVER!

Dowling's FIFTH AVENUE

QUICK STREAMLINED SERVICE

- **NO INTEREST!**
- **NO Extra Charge for Credit!**
- **Only 10% Down . . .**
- **OR USE YOUR TRADE-IN AS DOWN PAYMENT!**

ARE you A PHOTOGRAPHIC PERFECTIONIST?

(. . . or perhaps want to become one!) If so, here's your camera!

Yes, the superb NIKON gives full scope to all the consummate skill of the expert 35mm photographer. It is the embodiment of a rare combination of superior materials and faultless workmanship. NIKON'S up-to-the-minute features include:

- Coupled film advance, shutter setting and exposure counter
- Focusing control conveniently located near shutter release
- Single window viewfinder and coupled (superimposed type) rangefinder
- Bayonet lens mount for rapid, accurate interchangeability of lenses
- Removable back for quick, safe film-loading
- Accurate focal plane shutter with bulb, time and speeds from 1 full second to 1/500th second
- Full built-in flash synch'

Nikon

You might easily expect to pay $400. or more. But the NIKON is not only feature-packed. It also offers extraordinarily solid value! Your brand new, factory-packaged, NIKON is NOW available directly from DOWLING'S Fifth Avenue at sensationally low prices.

Nikon Camera with Nikkor coated f/1.4 lens . . . now only **$299.95 Cash or $29.99 DOWN**

Nikon Camera with Nikkor coated f/2.0 lens ..... **$269.00 Cash or $26.90 Down**

Nikon Camera only without lens ..... **159.50 Cash or 15.95 Down**

MODERNIZE your EQUIPMENT . . . TRADE FOR A WORLD-FAMOUS new NIKKOR LENS!

(All lenses coated, of course!)

NIKKOR NORMAL LENSES

50mm f/1.4 for Nikon and Contax	$149.50 Cash or $16.95 Down
50mm f/1.4 for Leica and Canon	189.50 Cash or 18.95 Down
50mm f/2.0 for Nikon and Contax	125.00 Cash or 12.50 Down
50mm f/2.0 for Leica and Canon	135.00 Cash or 13.50 Down

Attention Leica and Contax owners! You'll be amazed at how inexpensively you can trade your present lens with DOWLING'S Fifth Avenue for the brand new razor-sharp, superlatively color-corrected NIKKOR 50mm coated f/1.4 . . .

Your present Summitar 50mm f/2.0 plus only $99.50 brings you a NIKKOR 50mm f/1.4 lens

Your present Summicron 50mm f/2.0 plus only 65.00 brings you a NIKKOR 50mm f/1.4 lens

Your present Sonnar 50mm f/2.0 plus only 84.00 brings you a NIKKOR 50mm f/1.4 lens

Your present Sonnar 50mm f/1.5 plus only 68.00 brings you a NIKKOR 50mm f/1.4 lens

(Subject to inspection of your present lens)

Nikkor Wide Angle and Telephoto Lenses

(for Nikon, Contax, Leica and Canon; case supplied with each lens)

28mm f/3.5	$149.50 Cash or $14.95 Down
35mm f/3.5	89.50 Cash or 8.95 Down
35mm f/2.5	139.50 Cash or 13.95 Down
85mm f/2.0 (including sunshade)	175.00 Cash or 17.50 Down
85mm f/1.5 (including sunshade)	299.50 Cash or 29.95 Down
135mm f/3.5 (including sunshade)	135.00 Cash or 13.50 Down

* * *

Nikkor 135mm f/3.5 for Exakta (w/ case & s'shade) 145.00 Cash or 14.50 Down

EXPLORE NEW WORLDS WITH THE FASCINATING HOBBY OF ASTRONOMY!

Nippon Kogaku, manufacturers of the NIKON Camera and NIKKOR Lenses, also produce some of the world's finest astronomical equipment . . .

2½" NIKON Telescope (illustrated)

Principal specifications include:

- Mounting ..... Equatorial type
- Diameter ..... 2½"
- Focal Length 980mm
- Lowest Magnitude of Star Visible 11.0
- Resolving Power ..... 1.8"

Outfit includes all this equipment!

- 9mm, 18mm, 25mm and 40mm Eyepieces
- Tripod with Mount
- Zenith Prism with Zenith Finder
- Sun Glass
- Sun Projector
- Wooden Cabinet

$279.50 Cash or $27.95 DOWN

2" NIKON Telescope

Specifications include:

- Mounting ..... Equatorial type
- Diameter ..... 2"
- Focal Length 750mm
- Lowest Magnitude of Star Visible 10.5
- Resolving Power ..... 1.8"

You receive all this equipment without extra charge:

- 7mm, 25mm and 40mm Eyepieces
- Tripod with Mount
- Sun Projector
- Wooden Cabinet

$139.50 Cash or $13.95 DOWN

Write for details on other useful accessories, including photographic attachment, available for both NIKON telescopes!

Selected Nikon Accessories

Leather Eveready Case	$10.50
Zoom Finder with Leather Case	41.00
Sports View Finder	10.85
Close-up Attachment	40.25
Nikon Flash Attachment	41.30
Leather Compartment Case	56.40

G.I.'s, CIVILIANS, CANADIAN FRIENDS . . .

YOUR credit is good with DOWLING'S Fifth Avenue! Pay for your camera WHILE you use it!

ALL EQUIPMENT LISTED IS BRAND NEW—FACTORY PACKED. OUR STOCKS OF BOTH USED AND NEW EQUIPMENT ARE HOWEVER MOST EXTENSIVE. PLEASE WRITE FOR ANYTHING PHOTOGRAPHIC.

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Dept. P-1254

Please ship the following immediately: .....

Enclosed is $..... ☐ Down Payment ☐ Complete Payment.

I agree to pay $..... monthly for ..... months until merchandise is paid for.

I wish to trade in: .....

☐ Give me tentative allowance by mail.
☐ I am shipping equipment for exact allowance.

Your trade-in may be used as down payment! It will be returned at D.F.A.'s expense if you don't accept our top offer.

☐ Send FREE literature on .....

☐ Send FREE 1955 Catalog. ☐ Send pamphlet on "Deferred Payments."

Name .....

Address .....

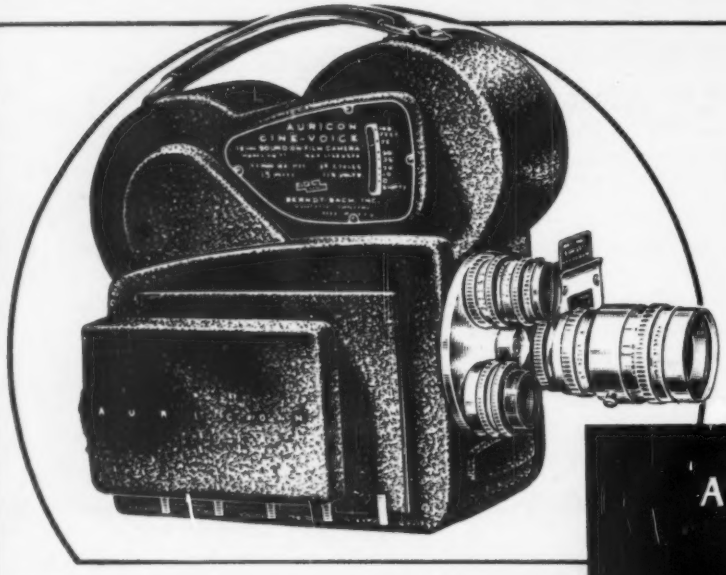
City or Town ..... State .....

MAIL TODAY

Dowling's FIFTH AVENUE

10% DOWN

TRADE IN YOUR PRESENT EQUIPMENT . . .



Even with home movies, the era of 16mm silent film is quickly passing. Write Dowling's Fifth Avenue **today** for a generous allowance on your present outfit against a new, modern CINE-VOICE Sound Camera. Quite likely, the allowance will more than cover the down payment!

AURICON Cine-Voice

FOR ONLY $69.50 DOWN

YOU CAN SHOOT 16MM MOVIES THAT TALK!

What you see in the finder and hear in the headphones, are yours forever on film . . . In natural color or black and white, the Cine-Voice Camera photographs a sound track alongside your picture, on the same film at the same time. Using the Cine-Voice Sound System is as easy as tuning your radio. It takes only a few seconds to place the microphone near your subject and you are making a talking picture! When your film is returned after processing, it will play on any 16mm sound projector perfectly LIP-SYNCHRONIZED. Magnetic stripping is not required, saving you both time and expense. Kodachrome, Ansco Color or black and white films cost the same as the silent types. With the Cine-Voice you get the sound track free! The superb quality of this compact, high fidelity system is attested by the reputation of its manufacturer, Berndt-Bach, Inc., and the wide usage of the Cine-Voice in television and many other professional fields.

Single Lens Model	**$695.00 Cash or $69.50 Down**
Turret Model	**$784.50 Cash or $78.45 Down**
(Optional) Portable Power Pack	**$58.50 Cash or $5.85 Down**

With D. F. A.'s convenient deferred payment plan, the balance, after down payment or trade-in, may be spread over as many as 12 easy monthly installments—beginning one month after you receive your new Cine-Voice!

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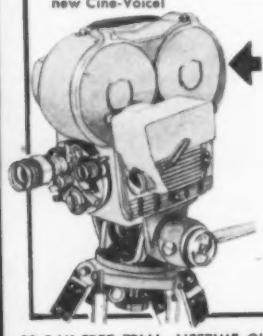

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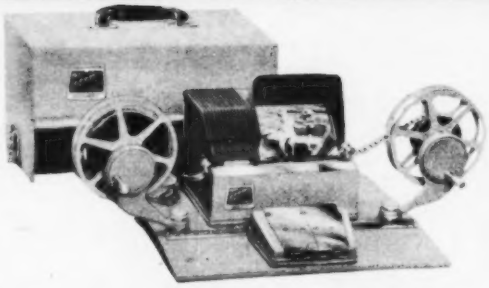

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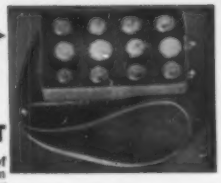

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NATIONAL PHOTO LABS
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camera clubs

by Whit Hillyer

Formula for Success

The mail indicates continuing popularity for one subject which has been handled here from time to time—the success or failure of camera clubs, and reasons therefor.

Always one to heed the reader, I'll give this matter another go this month. Perhaps a brief case history will prove enlightening. This past summer I was a guest at a regular meeting of a successful movie club in the midwest. This medium-size group has been meeting *weekly*—repeat *weekly*—for several years, with no letdown in interest. Individual members have won high honors in amateur cinematography, some have progressed to the semi-pro status. The club is known favorably wherever movie-makers gather.

They have a regular meeting place—a spacious auditorium located in a municipal park fieldhouse. Many of the members own versatile equipment of the best quality, most are very capable cinematographers. The standards are high.

No attempt is made to serve refreshments. At meetings' end the gang simply moves over to a sandwich shop a few blocks distant, where much pleasant shop-talk is mixed with the coffee and food. (No corporate expenses for refreshments, no work involved in planning them, serving them, or policing the area afterward.)

The group is decidedly a family enterprise, with more couples active and present than single people. Average age is neither young nor old.

All right, you say, these people *should* have a successful club—free meeting quarters, high average technical proficiency, most members apparently able to afford what they want in equipment and film, and so on.

Take it from me, not even all those plus factors would result in successful gatherings *each week*, the year around. The experts in this outfit weren't always so competent. Many have come in as tyros and received patient coaching and sane criticism. The group is active (not savagely competitive), entering contests and keeping its name in the public eye locally, regionally, and nationally. The people are friendly. And their club really means something to them—it takes a lot to make one of these folks miss a Wednesday meeting. Finally, while they're not finicky, or stand-offish, they do pay attention to accepting for membership only those who (a) are reasonably serious about their hobby, and (b) obviously will fit into the group.

Skim back over the last few sentences and you'll have a condensed plan for camera-club success. Nothing startling. Nothing particularly novel about any of it.

But it works. Every Wednesday night it works.

Somehow, movie clubs seem to have a lower incidence of mortality than do groups of still-shooters. There aren't so many of them, but there's a higher percentage of truly active, successful ones. I've got my own ideas as to why this is, but I'd like to have yours. Drop me a line, will you? We may be on the verge of a discovery!

Club Wants Comments on Judging

Middlesex Camera Club, Waltham, Mass., has sent in an outline of its print-judging routine, asking for comments and suggestions. At each session there's a judge or critic who selects what he considers the best print entered. Then all members and guests vote for first, second, and third awards, the three places being evaluated at 20, 15, and 10 points in the balloting. *Middlesex* advises that often the critic's print will run second or third in the popular balloting. Another complaint is that sometimes a print will get a large number of first-place votes and yet run second when actual point totals are tallied.

What, asks *Middlesex*, can be done about this? I'll give my reactions briefly, then I'll await yours. First, why use the 20-15-10 system when 4-3-2 is simpler? Second, to eliminate much confusion, they might simply eliminate the point system entirely, so that the print getting the most votes for first place would be first in the popular rating, and so on. Lastly, you must expect that a lone critic frequently will make a personal choice which is not in accord with popular opinion. (That's good, in my book.)

Let me have your ideas on this, and we'll pass them along to *Middlesex*.

We hear that Urban M. Allen has been given the rarely conferred fellowship status in *Camera Club Council of Hawaii.* The award was last made to the late Bert Tarleton in 1949. This honor is well deserved by my *pau* friend Urban. He played a leading part in forming the *Council* in 1947, and has worked hard on Island photographic doings ever since.

This is *Stamford* (Conn.) *Camera Club's* 10th year of fruitful existence. Best wishes to one and all!

Kalamazoo (Mich.) *Camera Club's* continuing progress is attested by the appearance of an improved version of its *Photo Digest.*

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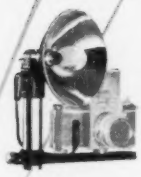

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ROOF PRISM FINDER for EXAKTA V, VX with RANGEFINDER PRISM $39.95

Latest German import! Replaces the waist level finder, shows unreversed, right side up, brilliant image! Split image prism rangefinder instantly shows correct focus. Roof Prism Finder without rf $27.85; Rangerfinder Prism with groundglass, for your Pentaprism Finder $16.95 (no installation needed).

Leather case $1.75. *Shipping Cost 35c.*

TELEPHOTO-WIDEANGLE SET $99.98

for Leica, Canon — Complete outfit incl. univ. finder

Here is the most sensational accessory lens set ever offered to Leica and Canon owners. Set contains world famous 90mm f:4 Sun, 35mm f:3.5 Zeika Wideangle and Multifocus Finder for 35mm, 50mm, 90mm, 135mm, with parallax correction, and leather case. Lenses are coated, color-corrected and rangefinder-coupled. Leather Cases extra, 135mm $5.75, 3omm $3.95. *Shpg. Chge. $1.00*

FREE with above set: Super-Nooky rf-coupling closeup device, worth $19.95. (State normal lens).

Same outfit, but with zoom-type Universal Finder, 35mm to 135mm **$110.50**

Prices on other outfits on request

50mm f:1.1 FOR LEICA $350.

Here is a brand-new nine element coated rangefinder-coupled ultraspeed lens for the Leica and Canon—a lens almost 4 times as fast as an f:2 lens, opening a brand new field of dim-light and rapid motion photography!

Your slow lens accepted in trade—state age, condition, or send for generous offer.

Screw-in & Bayonet — ***Save almost 50%***

BODY, REAR & LENSCAPS ea. $1.00 for Leica, Canon, Kine Exakta, Praktica, Contax S — 3 (asstd.) for $2.69

BODY CAPS protect camera body, shutter, when lens is removed. REAR LENS CAPS are a must for all your extra lenses. And FRONT LENS CAPS make perfect seal against any harm to optics, cannot fall off. All caps precision machined aluminum. Available for Sonnar, Biotar, Primoplan, Westar, Tessar, Triotar—be specific when ordering.

Prices on other Front Caps on request

35MM preset diaphr. WA LENS $49.95

for Kine Exakta, Praktica, Contax D

Here is a famous-make German coated, color-corrected wideangle lens, covering a wide 64 degree angle, as compared with 39 degrees of the normal (50mm) lens! Preset diaphragm makes possible focusing at maximum f:4.5 aperture, instant resetting to predetermined opening. Distortion-free corner-to-corner sharpness makes this lens one of the finest wideangle lenses made for single lens reflex cameras.

Shipping Charge, per lens 50c

35mm Wideangle (above)

COMBINATION OFFERS:

- + 135mm f:3.8 Sun Telephoto $89.95
- + 135mm f:3.8 preset Sun Telephoto $99.95
- + Roof Prism Finder for Kine Exakta, with rangefinder prism, leather case $89.95

Leather Cases, for 35mm $3.95, for 135mm $5.75

'Complete' Kine Exakta V, VX Accessory Outfit: 35mm Wideangle (above), 135mm f:3.5 Telecolinar 'true' telephoto, Pentaprism Finder with rangefinder prism, all with leather cases, plus Folding Bellowscope and Portable Spiralite Strobe—9 accessories, brand new **$199.95**

'Complete' Leica Accessory Outfit: 135mm f:3.8 Telecolinar Telephoto, 35mm f:3.5 Zeika Wideangle, Universal Zoomfinder, 35mm to 135mm, Accura Reflex Housing, Folding Bellowscope, leather cases for lenses, and Portable Spiralite Strobe (state what model Leica you have)—all 9 accessories, brand new **$199.95**

105mm (4") f:4.5

CTD. LENS in COMPUR RAPID $14.95

Ship. Cost 15c.

Here is your chance to get a new coated, German-made (Spiratone-Hamburg) lens, with diaphragm openings to f:22, in the world-famous Compur Rapid shutter, with 9 speeds from 1 second to 1/400th, B, cable release socket and built-in zero delay synch for flash and strobe. Use it on any camera up to 3¼x4¼ (lens is actually designed 2¼x3¼ maximum corner to corner sharpness), for enlarging, adapt it for telephoto work with a 35mm camera, but hurry!

Famous German

WIDEANGLE FOR 4" x 5" $21.95

in famous Prontor Synchro shutter

Commercial photographers and advanced amateurs alike have waited for just such a buy! Made by Leitmeyr, an old-time German optical manufacturer, the 105mm f:6.8 coated wideangle anastigmat is for the 4x5 press camera owner just "what the doctor ordered". It covers approximately 85 degrees, and one half of the lens can be removed, converting it into a telephoto double the original focus length. The popular shutter has eight speeds and B; delayed action and built-in flash. Shipg. Cost 35c.

Lensboard, with proper opening, for Speed Graphic, $2.00. **State model.**

120mm f:6.8 Leitmeyr wideangle lens, for 3x7" in Prontor shutter **$29.95**

Unusual Camera Values

New! Japanese-made

RF-CPLD. LEICA-TYPE with LEITZ ELMAR $99.50

Here is an exceptional camera buy! A high-quality Leica-type body with a coupled rangefinder of the superimposed image type, built-in synch, a focal plane shutter with speeds from 1/20th to 1/500th and B, removable back for easy loading, accepting standard Leica lenses, finders, flash, plus a 50mm f:3.5 Leitz Elmar, coupled to the rangefinders—both for $99.50.

Leather Eveready Case 9.50

Leitz Elmar lens is latest type, coated, color-corrected, slightly used, but equal to new.

16MM MOVIE CAMERA $59.95

Never, but never before such value! Easy drop-in spool loading (50 or 100 ft. rolls), with fine coated, color corrected universal focus f:2.5 lens. Runs 20 ft. without rewinding! With f:1.9 lens, **$74.50.**

FREE with 16mm camera, 3" f:3.5 Unital Telephoto lens, a $29.95 value.

Recommended Accessories: 25 ft. patented remote control cable **$9.95;** Cowhide case **$9.95.**

Famous Make—Semi-Automatic

TWIN LENS REFLEX $49.95 with rangefinder — A $100.00 value

With coated, coupled f:3.5 lenses, shutter speeds from 1 second to 1/500th, rangefinder-prism focusing, Albada sports finder, semi-automatic film transport

3-D CAMERA OUTFIT $11.50

includes 3-D camera, 3-D viewer, 12 3-D mounts

Here is a sensational stereo outfit for the photographer who likes 3-D but cannot invest in expensive outfits. This outfit consists of the famous Haneel Trivision Camera (original list $28.85 plus tax), the special 3-D viewer (original list $7.85) and 12 3-D mounts for stereo pairs. Trivision camera has matched hard coated, color corrected lenses with three openings (8, 11, 16), fixed focus from 4 feet to infinity, dual shutter with 1/50th speed. Standard 828 film produces 6 stereo pairs or 12 single pictures. *Shipping Weight 3 lbs.*

Haneel Stereo Mounts: 24 for $1.50, 100 for $5.00.

Deluxe Viewer, with Focusing Lenses **$3.95**

Deluxe Viewer, with built-in Light **4.95**

Genuine Leather ER Case **3.75**

8MM KODAK BROWNIE MOVIE OUTFIT $54.50

with normal, telephoto and wideangle lenses

Here is a four-piece 8mm outfit, offering the versatility of outfits costing many times as much. Outfit contains Kodak 8mm f:2.7 Brownie Movie Camera—for color and b&w — plus Mansfield Aux. Telephoto and wideangle lenses, and special finder for these. Telephoto lens brings subject close, cuts distance into half; wideangle lens takes in twice as much area as regular lens!

Same Outfit, but with Brownie f:1.9 model, **$62.50.**

SPIRATONE BACKS AND RECOMMENDS THESE NATIONALLY KNOWN QUALITY

LEATHER GADGET BAGS

Made by one of the foremost manufacturers in the field, and exclusively offered by us, through a special purchase, below or close to the usual wholesale prices. These bags are all brand new first class merchandise not to be confused with "seconds" or "closeouts" of inferior leather bags. Ship. Wt. of Gadget Bags 2, 3, 4, 6 & 6 lbs.

SP2. The SP2 is liked for its all-around versatility. Made of top-grain elk-tanned cowhide, the SP2 will be yours for years of rough handling. One large, two small inside pockets, one convenient, yet not bulky, outside opening zipper pocket, rigid shape-retaining bottom, reinforced with brass studs, 8"x10"x3"—recommended for the camera fan who likes his filters, exposure meter, extra films accessible, yet prefers extreme compactness. Available nationally at $10.00—a Spiratone buy at **$5.59**

SP3. Basically of the same overall construction as the SP2, the SP3 boasts in addition a roomy outside pocket that will hold plenty of the extras that make picture-taking real fun. Reflex Camera owners with lots of accessories will appreciate the added conveniences of the SP3. Budget-priced at half of list..... **$6.95**

SP4. A jumbo-sized, well-made genuine cowhide bag of beautiful appearance. Ample in size — 9"x11½"x4" —for small press cameras and plenty of accessories. Zipper around top for easy accessibility of contents. Roomy inside pockets and an extra large outside pocket. **$10.95**

SP5. A topgrain pigskin bag for the advanced amateur or professional, large enough for press cameras (10"x12" x5"), or for taking "both cameras" along. "Wraparound" zipper, flashgun holder, shoulder pad. If you couldn't afford that $30.00 bag, you won't pass up the SP5 at a 54% saving. **$13.95**

SP6. The latest addition to our line, and one of the finest. An oversize genuine cowhide pressbag, 10½"x 14"x5", largest size available in gadget bags costing normally $40.00 to $50.00. Adjustable strap with shoulderpad runs around bottom of bag—no equipment too heavy for this bag! Inside cover are a batterycase holder and a zippered pocket; on sides are one large pocket for meter, two small ones for filters. Adaptable inside partition. Back and bottom are fibreboard lined for extra support. We'd bet you'd only expect to pay that little only for a plastic bag, for the cowhide SP6 is only **$17.95**

Your Lens Deserves the Finest . . . A Spiratone Lens Attachment

BUY YOUR AUXILIARY LENSES, FILTERS, CLOSEUP AND MINUS LENSES FROM SPIRATONE—
SPIRATONE SUPPLIES MORE PHOTOGRAPHERS WITH THESE ACCESSORIES THAN DOES ANY OTHER COMPANY!

The POLARIZING FILTER

is one of the most useful filters made, equally suited for color and black and white! It makes the "impossible" subject to the eye unphotographable because of reflections in water, showwindows, landscapes—one of the most beautiful, and by increasing contrast between sky and clouds, it becomes the only skyfilter usable with colorfilm—Kodachrome, Anscocolor, Ektachrome.

	Polarizing Filter	Polascreen, in elegant case
Ser. IV	$2.00	$3.89
Ser. V	2.49	4.89
Ser. VI	2.98	5.89
Ser. VII	3.98	7.89

Polarizing Filters are mounted in metal rings, while Polascreens are supplied in double threaded rings with handles, which make adjustment for maximum polarizing effect easier still. *Shpg. Chg. 10c*

MINUS LENSES for TELEPHOTO EFFECTS

If you have a camera using, or capable of using, a bellows or extension tube set, you will want to invest in Minus Lenses for the thrill of taking telephoto shots without buying a regular telephoto lens, or extreme telephoto shots, in conjunction with your telephoto lens: for example, a single Minus 4 lens makes your 135mm telephoto into a 270mm telephoto—varied combinations will produce a variety of effects. Minus Lenses improve the perspective in portraits, too, by lengthening the effective focus length. Thousands of Exakta, Praktica, Contax S and Leica, Canon owners with reflex housings find Minus Lenses most useful accessories.

Minus Lenses are mounted in Metal Rings and are sold in sets of three (of your selection) only. Available in Minus, 1, 2, 3, and 4. Per three
Ser. V ..$3.60 Ser. VI ..4.35 Ser. VII ..6.00
Shpg. Chg. 10c

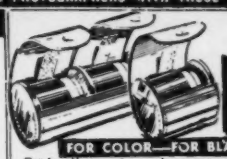
FILTERHOLDERS, LENSSHADES, RETAINING RINGS

All filters, closeup and minus lenses shown on this page fit standard filterholders. Because of the variety of sizes made, prices can only be quoted on specific request.

Our step-up rings, retaining rings and lensshades fit all standard Kodak, Tiffen, Enteco and Ednalite Filterholders.

See Note →	*Double Retaining Ring	**Step Up Ring	Lens-Shade
Ser. IV	$.85	(to V) $1.00	$1.25
Ser. V	.85	(to VI) 1.10	1.25
Ser. VI	.95	(to VII) 1.25	1.50
Ser. VII	1.50	(to VIII) 2.00	3.00

*For use of two filters, filter and closeup lens at one time.
**For use of larger size filter.



Spiratone AUX. TELEPHOTO and WIDEANGLE LENSES

FOR COLOR—FOR BLACK AND WHITE

By far the most popular accessory for the 35mm camera owner! Spiratone lenses add to the camera the advantages of telephoto effects for improved perspective in portraits, for moderate distance shots so that the important subject matter will fill the entire negative or slide; and of wideangle effects, for landscapes, and indoors, where space is limited; of greater depth of field.

Universal Finder is matched to your wideangle, normal and telephoto lenses: Ideal for every camera—even without auxiliary lenses, because it provides for much needed parallax correction from three feet to infinity. Available in two models: 50mm for Retina, Argus, Pony, etc., 44mm for Bolsey, Contessa, Signet.

SPIRATONE LENSES OFFER THESE EXTRAS:

- **Built-in or Separate Filterholder furnished for each (set of) lens (es).**
- **Interchangeability of standard adapters, so that one lens may often be used with several cameras (each lens is supplied with only one adapter—extra adapters are $1.25 each, when suited.**
- **Extra hard S-coating.**
- **Excellent color-correction.**
- **Lifetime Service Guarantee.**
- **No change in exposure or lens opening needed.**
- **Comprehensive instructions for simple use—lenses fit your camera like filterholders, require no installation.**
- **Availability of filters — your free choice of any TWO with every aux. lens you buy, selected from these: yellow, orange, green, haze, red, blue. Others $1.00 each.**

SPIRATONE AUXILIARY LENSES ARE AVAILABLE FOR THESE 35MM CAMERAS, AND MANY OTHERS:

Argus C3, 21, C4, Bantam, Bolsey, Contaflex, Contessa, Edimex, Edixa, Kodak 35, Mercury, Perfex, Retina, Signet, Vito.

Each lens in leather case (incl. 2 filters) **$16.95**
Shpg. Chg. 25c

Set of both lenses, in double leather case (including 4 filters) **$29.95**
Shpg. Chg. 60c

Each Finder, telephoto or wideangle both for $7.49 **$3.95**

Universal Finder **$8.59**

Accessory Clip for Argus C3, easily installed **$1.00**

- **Availability of MATCHED telephoto and wideangle finders, and a special Universal Finder.**
- **Telephoto and Wideangle Finders fit accessory clip, can also be used handheld.**

FILTERS

are the tools of the photographer—yet, fine filters, made by the best known manufacturers in the country, need not be costly. Each filter is ring-mounted, and engraved as to type.

For b&w: lt. and med. yellow, lt and med. green, orange, haze, red and infra-red.

For Anscocolor: Nos. 10, 11, 12, UV 15, 16, 17.

For Kodachrome and Ektachrome: Haze, Skylight, 2A, 2B, 85B, Type A, Blue 80, 82A, 1D, 2D, 81, 81A, B, C, D, EF. *Shpg. chgs. 1 to 3 filters 10c, 6 or more 30c.*

Ser.	
IV	$1.15
V	1.39
VI	1.59
VII	2.39

"About Filters, Closeup and Minus Lenses" is a booklet crammed with valuable info. Send 25c, or free on request with orders of $3.00 or more.

FREE on request: Famous Make Filter Compartment Case with purchase of 4 or more Ser. V or Leather Filterbank with 6 or more Ser. VI filters (incl. polarizing) and closeup lenses. Cases cost regularly $3.50 (Ser. VI) $1.25 (Ser. V)

EXTREME CLOSEUP LENSES

can be used with any camera—with the greatest of ease and with no extra accessories. You can get as close as 8" with a Plus 4, 7" with a Plus 5, 5½" with a Plus 6, 3½" with a Plus 10. You can use two extreme closeup lenses, with a double retaining ring, for even more extreme closeups. With a Plus 5 lens, you can fill the complete 35mm frame when reproducing a postcard; a Plus 10 lens is just right for insects, stamps and coins. Extreme Closeup Lenses make macrophotography possible with a tiny investment.

All, exc. Plus 10, mounted in metal rings.

	Ser. V	Ser. VI
Plus 4	1.75	2.00
Plus 5	1.95	2.30
Plus 6	2.25	2.75
Plus 10	2.65	3.25
Dbl. Ret. Ring	.85	.95

CLOSEUP (Portrait) LENSES

bring within every photographer's reach subjects which would be too small if photographed at the regular 3 ft. closest camera setting: Head and shoulder portraits, children's pictures, copy work—a whole new field of picture taking. All Closeup Lenses are mounted in metal rings. Deluxe lenses, made by nationally famous manufacturer, have diopter power engraved on rings.

		Reg. Deluxe
Ser. IV	1.15	
Ser. V	1.00	1.39
Ser. VI	1.25	1.59
Ser. VII	2.00	2.39

Plus 1 focuses from 38" to 20", Plus 2 from 20" to 13", Plus 3 from 13" to 10"—for versatility, you will want set of all three Closeup Lenses.

Shpg. Chgs., 1-4—10c

CLOSEUP MEASURE with level

Fits accessory clip or can be used handheld. Steel tape measure is graduated in inches, centimeters, 100 cms long. Level helps you maintain perfectly level position when needed. A real "must" for all closeup work. $2.49 — or only $1.89, if purchased together with closeup or extreme closeup lenses.

PROXISCOPE Geared Focusing Rail

The most useful camera accessory for the practical photographer. Permits minute adjustment in a 4½" range, a "must" for copywork, any kind of closeup photography.

A $7.95 value—available to Spiratone customers at .. **$2.95**

Shpg. Chg. 40c

Gooseneck LIGHT ATTACHMENT $5.95

With C clamps, fits copystand or enlarger pole. 2 bullet reflectors. $1.69 add'l. Ship. Weight 4 lbs.

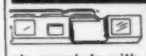
deluxe COPYING STAND $9.95

Designed by us for use in conjunction with closeup lenses, extension tubes, bellows attachments, to complete with a moderate investment, your closeup and copying equipment. Strong enough for a 4x5", yet compact in storage (two-piece post) and equally well suited for copying, medical, scientific work and movie titling. Camera bracket permits centering of camera over subject. 15x18" metal baseboard practical for large originals, 1½" diameter pole is 38" high. *Shipping Weight 11 lbs.*

FREE with orders over $3.00, or send 25c for CLOSEUP DICTIONARY

SAVE OVER 50%

CLOSEUPS with the ARGUS C-3



RANGEFINDER-COUPLED, parallax-free closeups become simple snapshots with the new **PROXI-FOCUSER** which fits ingeniously over range and viewfinder windows and makes focusing and composing as foolproof as ever.

Plus 1 model focuses to 20"; Plus 2 model from 20" to 13"; Plus 3 model from 13" to 10".

Each Proxifocuser comes in a leather pouch with a matched Ser. V closeup lens to fit filterholder ($1.25 from us). Proxifocuser, with closeup lens, any model, Reg. $4.95, sale-priced at $2.49. All 3 Sale-priced at $6.98. Plus 1, 2, 3 Proxifocuser, with extension tube set (for complete focusing range from 36" to 2") **$10.75.**

EXTENSION TUBES make possible extreme closeups, even to a 1:1 coverage. New extension Tube set contains 5mm, 15mm, 30mm metal tubes, and table showing coverage and setting **$5.95**

Shpg. Cost, ea. item 10c

UNDECIDED what to give for Christmas?

A Spiratone GIFT CERTIFICATE in ANY AMOUNT is a welcome present to any photographer, beginner or advanced alike. State name of recipient when ordering, please.

Useful Accessories

3D WITH YOUR OWN 35mm CAMERA FOR ONLY $17.95

It's as simple as regular snapshooting! Stereotach fits over camera lens, is instantly removable, produces with single click of shutter a perfect stereopair—on the usual 2x2" slide. You'll marvel at the lifelikeness, when viewing your slides in the Stereotach Viewer. *Ship. Wt. 2 lbs.*

Stereotach Viewer $7.95, with light attachment $12.90.

FREE One Stereotach Viewer, worth $7.95 with Stereotach.

Argus C3, C4, 21
Bolsey
Canon
Circ 35
Edinex
Exa
Kine Exakta
Kodak 35
Leica
Praktica
Praktiflex
Signet
Vitessa

COMPUR RAPID SHUTTER $7.89 ppd.

Sensational Shutter Buy! Brand new shutters, with 9 speeds from 1 second to 1/400th and B, cable release socket and built-in zero delay (for strobe) synchronization. Diaphragm with openings from f:3.5 to f:32 included. Available only in size 0 with threaded opening appr. 28.5mm in diameter. Limited supply.

10 FT. CABLE RELEASE $4.49

with setscrew and booster spring

A sturdily constructed German cable for remote control work to operate with any Kodak or Compur type shutter. Imagine the many new possibilities this release opens up for you—whether you photograph wild animals, unsuspecting children at play or take a self-portrait, you'll find this release a valuable accessory. *Shp. Cost 25c*

Other long Cable Release, with setscew:
40" $1.50 60" $2.50 (Leica model add 25c)
20 ft. $7.95

Focusing REFLEX FINDER $9.95 ppd. for 35mm CAMERAS

Had trouble using your rangefinder? Or accurately composing your color shots? Here is a simple solution: A reflex finder which composes and focuses—like in a reflex camera. You see full size, clear groundglass image, showing exactly what you will get! You focus until groundglass image is in sharp focus — and read off distance on lens. A magnifier is built-in for extra critical focus. You can see how a portrait lens works, by holding it over finder's lens! Wonderful for waist level, low angle shooting. Construction is all metal, with fast f:2.8 lens for maximum brightness. Fits all standard accessory clips (Leica, Retina, etc.). Accessory Clip for Argus C3, easily installed, $1.00. Leather Case $2.

New! RANGEFINDER $4.44 ppd.

FOCUSES FROM 8" TO INFINITY

From France comes a tiny (2" long), yet most versatile of all super-imposed image type pocket rangefinders which accurately measures distance from a close 8" to 60 ft. and infinity: an extreme range found in no other rangefinder costing less than double! Focusing knob on side is extra convenient. Distances are read off clear white scale on top of all-metal housing. Both vertical and horizontal overlap are easily adjustable, assuring trouble-free operation.

Shoe with extender, to fit standard accessory clip .. 49c
Shoe with extender, and accessory clip, for easy installation 59c

Time Exposure & Delayed Action Now Added to Every Camera

AUTOKNIPS II $2.95

This most popular of all self timers in conjunction with a cable release, adds to your camera a feature many a photographer has paid a small fortune for: 11 slow speeds from ½ a second to ten seconds! Was $4.95. Ship. Cost 10c.

CABLE RELEASES: 4" 25c, 7" 35c, 10" 45c.

RANGEFINDER $2.95 German All-Metal

Employs super-imposed image system for rapid, accurate focusing from 2 feet to infinity! All-metal construction, leather covering, modern styling. Specify feet or meters. Case 49c

A+15 VALUE

Sensational Import from Germany!
FAMOUS MAKE PHOTO ELECTRIC EXPOSURE METER with ER Case $6.59

Sturdily constructed, with supersensitive electric eye for maximum range! Settings from 1/1000 to 60 seconds, f:1 to f:22, ASA 4 to 250. Most compact—2"x3"x1" and light: 4 oz. Snap open protective cell cover, set desired shutter speed opposite pointer—and you are ready to read off correct opening for your film! One hand operation. One year guarantee by Spiratone and manufacturer. *Sh. Ct. 10c*

METAL SNAKE CHAIN $1.95 post-paid

for Exakta, Leica, Retina, Pony and others

Smoothly suspends camera at chest height for worry-free carrying without case! Elegant, practical, safe and luxurious—at half the usual cost.

Ship Weight 3 lbs.

CRAIG PAN AND TILT TOP $5.98

SAVE 66% ON DELUXE

No advanced amateur or professional will want to miss this buy! Famous Craig-Thalhammer tripod head is calibrated in degress of rotation—has "instant-on plug"—extra long handle for guiding camera and locking tilting action. Reg. $17.50.

TURN PAGE FOR MORE SPIRATONE SPECIALS!

ANSCOCOLOR FILM

A FAVORITE WITH MANY COLOR FANS

Anscocolor is made in Daylight (235 and 535) and Tungsten (234 and 534) types — other types are suitable for duplicating and non-amateur shooting purposes only.

ANSCOCOLOR RELOADS IN METAL CARTRIDGES — 20 exposures, ea. $1.50; 8 for $10.50

ANSCOCOLOR BULK

27½ ft. including 5 cartridges $ 7.95
50 ft. including 8 cartridges....$13.98
100 ft. including 10 cartridges $25.95
Shipping Cost 25c, 35c, 50c

COMBINATION OFFERS:

Daylight Loader, 27½ ft. Anscocolor, 10 cartridges, 100 glass binders. all for $14.95

'Develop Your Own Anscocolor Film Outfit,' consists of 27½ ft. Anscocolor, Film Tongue Cutter, eight cartridges, a quart-size Anscocolor Developing Kit and the helpful book 'Color Photography Made Easy' with taking and processing instructions. *Ship Wgt. 4 lbs.* all for $11.89

Above outfit, plus daylight loader and five more cartridges.....$16.84

Your cost is per 20 exposure roll is actually less than $1.50 processing included!

TRIAL SET: 20 exp. Anscocolor Reload, chemicals for processing, mounts and simple instructions— all for $2.50

Anscocolor Processing by Spiratone, three day service, including mounting and 2X Color Print coupon, 20 exposure roll $1.00

Film is a matter of confidence — you never know, if you get a 'bargain' until it is too late. Spiratone's prices are the lowest possible—for consistently reliable film. That's why not only thousands of amateurs, but scores of professionals, of hospitals and colleges, of scientists and government agencies—in short, critical users who can't gamble—rely on Spiratone. Play safe—use only Spiratone tested and recommended film.

Fresh 35mm Safety

Shipping Charges for 20 and 36 exp. rolls: 1 or 2 5c; 3 to 6 20c; 7 to 12 35c

KODAK 35MM MICROFILE

An extremely fine grain pan film for making reduced copies of books, letters, etc. ASA Tun. 16. Has finest resolving power of any 35mm film, 175 line per mm (double that of Plus X).
Prices for 20 exp., 36 exp. bulk, same as Infrared

AERO EKTACHROME

In response to the great demand for dependably presented, properly processed Aero Ektachrome, we have, after exhaustive tests, made arrangements with an excellent laboratory, assuring the only correct processing which will produce good results. Allowing for an ASA speed of 40, produces well-balanced transparencies. Prices include 10 hr processing and return postage.

35mm, in metal cartridge, 20 exp., ea. $1.77 3 for $4.88
120, 620, 8 exp., 2¼ x 3¼ or 12 exp. 2¼ x 2¼ ea. .....$1.88....3 for $5.25

Spiratone PRIVATE BRAND COLOR FILM

COLOR FILM COSTS SLASHED BELOW THE USUAL COST OF BLACK & WHITE FILM!

A carefully quality-controlled colorfilm, processed in one of the country's most modern plants. Made to our specifications, the low cost is due to direct maker-to-user distribution.
Spiratone Private Brand would cost just as much as other color films, if sold through the usual channels.

Private Brand Color Film is available in Daylight (ASA 10) and Tungsten (ASA 16) types, requires, the same correction and conversion filters as Kodachrome. 20 and 36 exposure rolls are delivered ready for use in metal cartridges.

20 EXPOSURES		36 EXPOSURES	
each	$1.98	each	$3.29
3 for	5.49	3 for	8.99
6 for	10.69	7 for	19.99

Prices include 5-day processing and mounting

KODAK BLACK & WHITE FILMS

All three popular speeds, Panatomic X (Background X), Plus X and Super XX are available in 27½ ft., 50 ft. and 100 ft. lengths and 20 and 36 exposure reloads.

27½ FT. $1.39: 50 FT. $2.29: 100 FT. $3.98
Shipping Charges 10c, 30c, 30c

COMBINATION SPECIALS: **WINTER SPECIAL**

Daylight Loader with 5 cartridges and 100 feet of black and white film, a $9.99 value $7.99

ALL YEAR B&W ASSORTMENT:

Daylight Loader with 5 cartridges plus 27½ ft. each of Panatomic X, Plus X and Super XX.....$8.99

BLACK & WHITE RELOADS IN METAL CARTRIDGES MAY BE ASSORTED:

20 EXPOSURES		36 EXPOSURES	
each	40c	each	60c
6 for	$2.00	4 for	$2.00

35mm DAYLIGHT LOADER $4.95

including five cartridges IF PURCHASED TOGETHER WITH MINIMUM OF $7.95 WORTH OF BULKFILM.

It's so simple to take advantage of the exceedingly low cost of 35mm bulkfilm and to load any desired length into a standard Eastman cartridge. First few reloads already make loader pay for itself. **LOADER**, alone with 5 cartridges, $5.95 Sh. Wt. 4 lb. **FREE FILM TONGUE CUTTER** with your order for $5.00 or more of bulkfilm, or $4.00 worth of bulkfilm plus loader. For perfect shaping of tongue to assure smooth loading. Must be requested at time of purchase. **DELUXE LOADER**, with automatic counter, accepts also Leica, Contax cartridges—$10.95 or add $6.00 to comb. offers.

35mm INFRARED FILM

This film is really a challenge to the imaginative photographer. It penetrates distant haze, takes 'moonlight' scenes in broad daylight, creates unusual contrast effects.

20 exp. roll, 50c—3 for $2.00
36 exp. roll, 80c—3 for $2.00
27½ ft., $1.79—50 ft., $2.79
100 ft., $4.79—200 ft., $7.79

Use orange or red filter. For extreme results, use special INFRARED FILTER: Ser. V $1.39, Ser. VI $1.59, Ser. VII $2.39. *Kodak Data Book on Infrared Photo 35c* For Blackout (invisible) flash photography use INFRARED FLASHBULBS, 5R: Each 22c, 12 for $2.25.

35mm FILM TRIAL PACKAGES

KODAK B&W, 1 ea. 20 exp. rolls Panatomic X, Plus X, Super XX, Tri-X (ASA 200!), Infrared, Microfile — a total of 120 exposures .....$2.75 ppd.
COLOR, 1 ea. 20 exp. rolls Anscocolor, Spiratone Private Brand, Aero Ektachrome—a total of 60 exposures, all daylight type, processing included $5.95 ppd.

for the Twin Lens Reflex Fan

Sensational, new **SPLIT-IMAGE RANGEFINDER** for Rolleiflex, Rolleicord, Ciroflex, Graflex 22, Ricohflex $4.95 ppd.

IN FOCUS — OUT OF FOCUS

Rangefinder is built into groundglass which replaces your present groundglass (we supply complete instructions for this very simple installation, or your local mechanic can do it at a nominal cost), breaks straight lines at an angle until perfect focus is reached. Wonderful for poor light focusing, a 'must' for the many photographers who insist on perfect focus.

MAGNIFYING HOOD $2.95 for all twin lens reflex cameras

Twin magnifier makes possible accurate focusing and composing of entire groundglass image with BOTH EYES and at comfortable distance, while protecting groundglass from glare. Saves eyestrain, helps accuracy, dim light focusing. Instantly removable and collapsible. For Rolleiflex, Graflex 22, Ricohflex, etc. Postpaid
COMB. OFFER: Magnifying Hood plus Fieldlens $4.59

Parallax-Correcting Close-Up Sets for ROLLEI, CIRO, ARGO, UNI, IKO, GRAFLEX, KODAK, and other twinlens

Ship. Cost ea. set 10c

REFLEX CAMERAS PLUS 1 SET $3.95; PLUS 2 and 3 SETS, $4.95 ea.

Set consists of matched close-up lenses for taking and viewing lenses, including parallax-correcting prism at a fraction of the usual cost—yet unconditionally guaranteed. Lenses fit standard filter-holders—specify if you have Ser. V or VI. Parallax-correcting lens requires Series V holder for viewing lens, available from us. For Kodak Reflex, Graflex 22, Ricohflex, Ciroflex, Ikoflex $1.00 for Rollei bayonet f:3.5 $1.75: for Argoflex, Uniflex (set-screw) $1.40.

A sensational Spiratone Exclusive worth 2½ times as much!

FIELD LENS— $2.00

A flat thin Fresnel ring plate which fits over groundglass in your reflex camera, greatly increasing brilliance of viewing image, making the often almost invisibly dark corner image ten times brighter! No installation—just drop fieldlens onto groundglass. Postpaid. *For Rollei, Graflex "22", Ciroflex, etc.*

FOR THE 2 x 2 SLIDE FAN

SAVE 50%! **FAMOUS MAKE 2 x 2 PROJ. $13.49** including deluxe case

Yes, now you can buy the popular Mansfield convection-cooled 100 watt 35mm slide projector, in its elegant case, for half the regular price of $26.90. Diecast design in neat grey hammertoid finish, raising and lowering device, on-off switch, dual slidecarrier. Scientific condensing system combined with fast, sharp f:3.5 projection lens produces maximum brilliance with 100 watt bulb.

200 watt model, blower-cooled, with case, reg. $39.95 ..... $19.95
300 watt model, has extra large blower, with case, reg. $45.00 $27.50

SPECIAL: *Buy 40 x 40 Tripod Screen, at $9.18, together with projector and we will send you FREE Slidomatic automatic slide dispenser with outfit.*

3 DR DELUXE TU-TONE SLIDEFILE $7.95

Model S-300R is made of plywood elegantly leatherette-covered. Its hinged door assures dustproof storage, the handle convenience in carrying. Really a 'piece of furniture', not just another slidefile. Drawers are slotted and hold up to 900 redimounts or 300 glass slides. *Shipping Weight 4 lbs.*

Sequence Model (S-300G) has movable partitions, holds up to 450 glass slides.....$7.95
S-400R, same as S-300R, but with 4 drawers, thus giving 33 1/3 more storage space $9.69
Sequence Model (S-400G) holds up to 1440 redimounts, or 600 glass slides. *Ship. Wt. 5 lbs.* $9.69

1800 SLIDE CAP. SLIDEFILE $8.95

Opens up on both sides. Uses popular sequence filing system. Holds 600 glass slides, up to 1800 cardboard mounts. Plated hardware, reinforced corners, carrying handle, index system, leatherette covered plywood. Reg. $14.95. *Shpg. Wt. 6 lbs.*

Comparable to 6c Slidebinders **2x2 Glass Slidebinders In lots of 200 2½¢ ea.**

The biggest bargain in quality slidebinders ever offered and one of the finest methods of mounting transparencies (35mm Argus, Leica size) between glass! Pregummed Fibreboard, self-centering of slide, provision for type-on titles, dustproof, lintfree, shockproof—all these advantages are yours for less than the usual cost of glass alone! Why risk fingerprints and scratches on your irreplaceable color shots? 200 for $5.00. Ship. Wt. 5 lbs. 100 for $18.95

Sample package of 20 2x2 glass and 3 2x2 metal binders, postpaid $1.25

200 singleframe (Mercury) Masks $1.75| Masks fit glass 200 Square (Robot, Tenax) Masks $1.75| & metal binders 2x2" cardboard mounts for single frame (Mercury size) transparencies 50 for 55c Ship. Wt. per 100 1 lb.

Save up to 50% on **2x2 METAL Slidebinders** as low as 4¢ ea

The ultimate in simplicity! Aluminum glass binders, may be used over and over again. Just place transparency between glass, insert in metal non-warp frame. Sample package of 18, $1.50 ppd.; 54 for $3.51; 100 for $5.95; 600 for $29.95; 1800 for $72.00.
Shpg. Wts.: 2 lbs., 4 lbs., 21½ lbs., 60 lbs.

2 for $4.15 4 for $8.00 **2x2 ALL METAL SLIDEFILE, $2.19**

Accommodates 300 redimounts or 150 glass-slides. Slots prevent rattling. Index. Clamp lock and handle. *Ship. Wt. 3½ lbs. each.*

New Mansfield **2 x 2 and 2¼ x 2¼ SLIDEBINDER $2.59**

For the cleanest, the most efficient way for binding slides between cover glasses (2x2 or 2¼x2¼), it's the new Mansfield Slidebinder. While glass sandwich is held in rubber-covered viselike arrangement, tape can be rolled freely and applied to glasses. *Shpg. Wt. 2 lbs.*

SLIDEBINDING KIT, contains Slidebinder, glasses, masks and tape enough for 50 2x2 slides. $4.89
Shipping Weight 5 lbs.

Directory of 16mm Values

16MM ACTION VIEWER $18.95

A viewer which makes editing a real pleasure, projects brilliant 2½" x 3½" pictures in full action on the built-in groundglass screen — not just one frame at a time, but in continuous motion! Operator can adjust focus to his own vision. Easy to thread, scratch-proof, scientific ventilation of lamphousing — really a blessing for movie fans with a limited budget who know they'd have to spend $40.00 and up for a viewer like it! *Ship Wt. 4 lbs.*

2000 FT. 16MM ACTION EDITING OUTFIT

Consists of Action Viewer, Splicer with automatic scraper, new 2,000 ft. rewinds — all for the unheard-of low price of $29.95
Mansfield TITLER, List $6.95, if bought WITH Action Viewer or Editor $2.95
REWINDS in pairs, with drag-brakes:
1,200 ft. capacity, List $7.50 .....$4.95
2,000 ft. capacity, List $12.50 .....$8.49
Deluxe Metal 16mm 400' Reel and Can sets, List $9.00, 3 for $3.49

16mm value 15MM F:1.9 BERTHIOT WIDEANGLE $12.95 *in standard C mount—focusing 1ft. to inf.*

Made by France's largest lens manufacturer, this fine color-corrected lens covers a 43 degree angle (normal lens covers 27 degrees), would normally sell for four or five times our price! Needless to say—the quantity is limited *Shpg. Chge. 15c*

COMBINATION 16MM OFFERS:

15mm F:1.9 Berthiot W.A. + 3" Ctd. Foc. Mt.

f:3.5 Unitel $32.95
f:1.9 Kinotel..... 49.95
f:2.5 Kinotel $42.95
f:1.8 ultraspeed Unitel .$54.95

C mount lenses fit virtually all 16mm Revere, Keystone, Bolex, B&H cameras

Matching 3" and 15mm WA Finder objectives, for B & H .....4.95 ea.

for the Darkroom

ALL-METAL 11 x 14 EASEL $7.69

incl. footswitch
Extra sturdy (net weight 4 lbs.!), solid frame guide on four sides for proper alignment, spring steel masking bands calibrated in inches and mm. Adjustable for all sizes from 1"x1" to 12"x15". White enameled base. Plug enlarger cord into footswitch and you are ready to dodge, vignet and fully control your 'blow-ups'. Combined Shipping Weight 6 lbs.
8 x 10 Enlarging Easel, same construction as above, with footswitch, **$4.98**

Famous Make
2¼x3¼ CONDENSER ENLARGER $19.95
Complete with bulb and lens You may have missed some fun not doing your own enlarging sooner, but you surely did right in waiting for this buy! Well ventilated metal lamphousing — fine bellows with easy-to-grip focusing knob — built-in red filter—sturdy 13" x 16" baseboard—22" pole permits up to 5x linear magnification on baseboard, virtually any size, if image is projected onto lower level—metal 2¼ x 3¼ negative carrier (2¼ x 2¼, 35mm rotating carriers are available at $2.80 addn'l)—achromatic anastigmat 3½" f:6.9 lens gives excellent definition, can be stopped down to f:11 single condenser for extra brilliance, lineswitch.
Sh. Wt. 20 lbs.
Double condensor in place of single .....add'l $3.25
3½" f:4.5 lens in place of f:6.9 lens .....add'l $10.50
Copy Back, converts enlarger into view camera, accepts cut film holder $7.49
Extra lens board with 2" f:3.8 lens, special condensor for 35mm $11.95

DEVELOPING TANK
$1.49 *for 35mm, 828, 127, 120, 620, 116, 616*
Adjustable
Simple bayonet lock for different size adjustments. Vents for quick changing of liquids. Agitating rod. Easy loading in darkroom—other operations in daylight. Easily worth double.
Tank with spare reel, $2.39
Shpg. Wt. 2 lbs.

6" All Metal Trimmer. 79c

HYPO TESTER $1.00
A hydrometer-type device which instantly shows correct fixing time. Helps eliminate stained prints and wasted hypo. *Shpg. Chge. 10c*

Precision German
CHEMICAL SCALE $3.95
Every photographer knows the savings resulting from 'mixing his own'. This new import is extremely accurate (no springs). Is graduated to 250 grams. Cup is removable, two legs turn for flat, compact storage. All metal construction. Sp. Wt. 1 lb.

ENLARGER FOCUSING AID SPECIAL! $1.00
A $2.25 VALUE
Shpg. Chge. 15c

ELECTRIC 2-SURFACE DUO-DRIER $8.95
with 3 12x17 ferrotype plates and stand
Yes, Spiratone does it again! A complete, ready-to-use, double surface drier with a capacity of 4 8x10 or 36 2½x3½ prints, singleweight or doubleweight, glossy or dull finish—simply constructed, yet as efficient as units costing several times as much. Works on AC or DC. *Sh Wt.10 lbs.*

SINGLE SURFACE DRYER with 2 heavy duty 12.x 17 ferrotype plates $5.95
Suggestion: Bottle of Ferrotype Polish 35c
Stainless Steel Squeegee Roller 95c

ENLARGING TIMER $6.95
60 sec. range, with second markings. Current shuts off automatically at end of desired time interval. Built-in lock holds knob at desired position, until toggle is released. Adjustable stop for repeat exposures. Manual operation for focusing. Enlarger or printer plugs right into receptacle on cord timer.
Shpg. Chg. 30c

Sensational Sale in **CONDENSORS 98c ea.**
Get more brilliant enlargements—add a 4½" condensor to your Diffusion Enlarger! *2—$1.75, 6" size$1.29. Sh. Wt. ea. 1 lb.*

CHANGING BAG $3.95 *Shpg. Chrg. 25c*
One of the most important 'tools' of any photographer. Whether for use in an emergency, with the film torn or pulled off the spool in a 35mm camera, or for reloading cutfilm holders or for developing films when no darkroom is available, a changing bag is justly referred to as a 'portable darkroom'. Double zippered inner and outer bags, made of the finest cloth, make this bag lightproof in brightest sunlight. 17"x16" Working Space, plus elastic sleeves—all these features at the lowest price a quality changing bag was ever offered at. Professional Model 27" x 30" working space. an $11.00 value $6.95 *Wt. 2 lbs.*

Save 50% and more on **ENLARGING LENSES**
We are proud to present three unusual values in brand new, coated, color-corrected, anastigmatic lenses, specially constructed to give corner to corner sharpness in enlarging—at prices half and less than those you'd expect to pay for such fine lenses.
2" f:3.8, Leica thread, for 35mm $7.95
3½" f:4.5, clickstops, for 2¼x3¼", 2¼x2¼" .. 9.95
5¼" f:4.5, clickstops, for 4x5 .....19.95
Shipping Charge 15c

Save $8.67 on 4 Pc.
ENLARGER ACCESSORY SET $3.98
Valuable to beginners and advanced amateurs. Set contains sturdy footswitch, Enexpe Enlarging Exposure Meter which shows required time for any paper directly on chart, regardless of enlargement size and Test strip maker which helps check accurate exposure and shows where to dodge. 'Needlesharp' accurately shows sharpest focus setting.
Shipping Weight 4 lbs.
FREE WITH SET: Projection control kit for vignetting, dodging. An additional $1.75 value.

For the 8mm Movie Fans

Reg. $5.95 Save 50%
CINE TITLER $2.95
Sh. Wt. 1 lbs.
Titles add action, provide continuity for your movies! Yet, making titles is so simple with the Cine-Titler! Sturdy metal construction, auxiliary lens for exact focus. Photograph picture postcards, titles of your own design: you can even shoot animated titles — an instruction booklet accompanies every titler.
If purchased at the same time as Action Viewer, Action or Super-Deluxe Editor
Titler alone $4.64

Famous Make
Save $10.55 on complete
4-PC. 8mm EDITING OUTFIT $10.95
A value like never before! Outfit contains Projection Editing Viewer, with bulb, pair of rewinds with brakes, all metal splicer, all ready for simple mounting on board or table (not supplied). Can you afford to pass up such a value?
Sh. Wt. 6 lbs.
Save on parts, too: Deluxe splicer, reg. $9.95—$4.95; Economy splicer, reg. $3.50 — $1.98; Deluxe rewinds, reg. $7.50—$4.95, cement 25c.

8MM PROJECTION EDITING VIEWER $6.95
You'll more than ever enjoy editing your movies when you use this neat, all-metal, electric editing viewer. It projects a clear image on the groundglass, makes possible viewing from a comfortable distance.
Shipping Weight 2 lbs.

SUPER DELUXE 8MM EDITOR $16.95
Projection Editing Viewer with bulb (List $10.50), pair of deluxe rewinds with brakes (List $7.50 automatic dry-splicer (List $9.95), metal base (List $2.95) — complete 5-piece outfit yours for only $16.95.
Ship. Wt. 6 lbs.

4-PC. ACTION EDITING SET $25.95
If you'd spend 100% more, you wouldn't get a better buy than this 4-pc. outfit. 8mm action editing viewer, dryspliser with built-in scraper, pair of precision machined geared rewinds with fingertip controlled drag brakes and 1200 ft. capacity. This 4-pc. outfit costs actually less than the lowest-priced action viewer would cost alone!
Ship. Wt. 8 lbs.
Bottle of Cleaner 25c
Bot. of Splicing Cement.25c

ACTION VIEWER $17.89
A viewer which makes editing a real pleasure, projects brilliant 2½ x 3½" pictures in full action on the built-in groundglass screen—not just one frame at a time, but in continuous motion! Operator can adjust focus to his own vision. Easy to thread, scratch-proof, scientific ventilation of lamphousing — really a blessing for movies fans with a limited budget who know they'd have to spend $40.00 and up for a viewer like it!
8mm ACTION VIEWER with Economy Splicer
Ship. Wt. 4 lbs. **$19.59**

8mm Reelchest $2.98
All-metal, with partitions to hold up to six 200 foot reels in cans, without rattling. Index. Carrying handle.
FREE with above chest: 3 8mm 200 ft. metal reels and cans. *Ship. Wt. 3 lbs.*

SALE IN METAL REELS AND CANS
8mm { 200 ft. sets 6 for 2.98; 400 ft. sets 5 for 2.98; 200 ft. sets 5 for 2.98
16mm 400 ft. sets 5 for 3.49
FREE with each set: 100 ft. Movie Feature, worth $2.75.

Polish Up Your Projection with
PROJECTOTROL $3.25
Avoid the mad scramble for the room light switch when the show is over! Plug table or floor lamp into one outlet, movie or slide projector into the other, snap switch to "projector" and off goes the house light! On the projector! 1250 watt capacity. 10 foot cord. *Sh. Wt. 2 lbs.*

LOWEST PRICES EVER! PORTABLE. CRYSTAL-BEADED
30 x 40 TRIPOD SCREEN $7.69
Despite higher steel prices, Spiratone continues to offer you the biggest bargains in screens ever! Same quality as before, and as praised by thousands of movie and slidefans: Crystal-beaded pyroxilyn surface; screen raises and lowers on elevating rod, assuring positive alignment. Metal can has beautiful scratch-resistant finish. Carrying handle sets automatically for balanced carrying. Sturdy tripod is plated and has protective rubber tips. Thousands of these screens are in use, not only by amateurs, but by clubs, churches, colleges as well.

Screen Size		Appr. Shpg. Wt.
30"x40"	7.69	10 lbs.
40"x40"	9.12	11 lbs.
37"x50"	10.64*	14 lbs.
50"x50"	12.97*	15 lbs.
52"x70"	24.95*	

These screens are shipped by us Express (freight costs collect) within U.S. — other screens can be shipped P.P. or Express.
FREE with screen: 4 movie titles (state, if 8 or 16mm) or 10 2x2 color slides.

PRIVATE BRAND 8mm 25 ft. Dbl. COLORFILM $2.69 RELIABLE 100% FRESH
Available in Daylight (ASA 10) and Tungsten (ASA 16) types. Excellent processing service included. Standard Kodachrome conversion filters may be used. 3 for $9.9

7MM f:2.5 WIDEANGLE LENS for 8MM 19.95
At last—a fine 8mm wideangle lens priced within every movie fan's reach! Covers four times the area of your normal lens, makes movie-taking indoors, of large groups, in limited space or wherever greater coverage and an enormous depth of field are desirable, simple and effective. Chrome finish, click stops, D or B&H mount.
6MM f:1.9, an extremely fast extreme six-element wideangle lens with clickstops, focusing mount 6" (?) to infinity, for the demanding movie fan. *Brand new, ctd. color-corrected* at the low, low price of **$29.95**

½"1.9 (normal) foc. mount 8MM LENS $12.95 Plus Your Lens
Whether you own a Keystone, Revere, Cinemaster, DeJur, B&H Sportster or Companion 8mm camera, you can now trade your normal (12½ or 13mm) slow f:2.5, 2.8, 3.5 lens for a brand new, coated ½" f:1.9 lens with clickstops in one foot to infinity focusing mount! You can still set this lens at 10 feet and use its depth of field like a 'fixed focus', but closeups can be accurately focused and distant shots will be sharper, too. When you bought your new camera, you would have had to pay $25.00 or more extra for such a lens! ½" f:1.9 lens without trade-in **$19.95**

Matched, Coated, Color-Corrected, Spiratone
8MM TELE-WIDEANGLE SET $59.95
ULTRA SPEED
1½" f:1.9 focusing (3 ft. to inf.) telephoto lens, plus 6mm f:1.9 focusing (6" to inf.) wideangle lens (alone a $50.00 value)—both with clickstops and built-in filterholders, both superb performers. *Other Sets from $25.95*
Available for most 8mm Revere, Keystone, DeJur, B&H cameras—state what you have.
For f:1.5 telephoto lens—add $6.50. *Sh. Chg. 6oz*

2X TELEPHOTO AND WIDEANGLE LENSES for KODAK 8mm BROWNIE Movie Camera
Auxiliary lenses specially designed for the recessed optics of this camera. Either lens **$9.95**, both for **$17.95**. Specify if for f:2.7 or 1.9.
Telephoto-Wideangle Finder for 8mm Brownie. **$1.50.**

8mm WIDEANGLE $5.95 ppd.
Sensational — new coated aux. wideangle lens screws into normal ½" Elgeet or Wollensak lens on all 8mm Revere, Keystone, DeJur cameras, accepts its speed (f:2.5 or f:1.9) and converts it into a wideangle lens covering more than double the area. Instantly removable. *Easily worth triple!*
Set of 2X Aux. Telephoto and Wideangle Lenses $13.75

3 Exceptional Tripod Buys

TRIPOD OF THE MONTH
with Spiratone Panhead **$6.66**
Five-section brass, beautiful chrome finish. Extends to 46". Ideal for 35mm, 2¼ x 2¼ reflex, small folding cameras. Single motion panning and tilting action, locked by simple turn of handle. You'll agree this outfit sell for double. Ship. Wt. 4 lbs.

7-section
POCKET TRIPOD $7.99
w. deluxe tilttop $8.49
Folds down to 9" and right into your pocket! Miss that shot, because you left the heavy tripod home? No, you don't—not with the pocket tripod! 7 sections extend to 4 ft. sturdily support 35mm and light 2¼x2¼ and 2¼x3¼ cameras. Rubber tips, leg stops. Wt. 13 oz.
Shpg. Chge. 35c

3-SEC. TRIPOD WITH GEARED ELEVATING ACTION $15.95
SAVE $14.00
Made by one of best-known tripod manufacturers and nationally selling at $30.00, has geared center post, and can be rapidly elevated to 71"! Hardened, anodized aluminum tubular legs collapse to only 26", making this 66 oz. tripod compact to carry. Single action handle allows effective panning and tilting. While sturdy enough for the 4x5" press camera, owners of lighter cameras, even 35mm, will appreciate the superb construction, the practical design, the extreme usefulness of this tripod. *Ship Wt 7 lbs.*

LAST-MINUTE RUSH SERVICE
Please order early this Xmas—but if you did wait too long, don't hesitate ordering: late orders are shipped practically the minute they are received and by the fastest means!

THREE UNIT
REFLECTOR OUTFIT $5.49
Two aluminum 10" reflectors for #1 or #2 bulbs, one bullet reflector for spot effects, all three complete with swivel joint, switch, socket, clamp and cord — at a fraction of their usual cost *Ship Wt 5½ lbs.*
SUGGESTION: 2 #2, 1 #1 photoflood bulbs 86c.
FREE WITH OUTFIT ABOVE OR BELOW:
CLAMP-ON EASEL, permits placing of reflectors anywhere.

Only Spiratone offers you this $11.00
PHOTOFLOOD STAND FOR + TWO REFLECTORS ONLY $6.49
The Ideal Indoor Lighting Set-up
3-section metal stand extends to 6'4". Sturdy, braced legs with rubber tips. Stand telescopes compactly to only 2 feet. Positive locking at any desired height. 22" crossbar. Can also be used to hold screen, backgrounds. Two spun-aluminum 10" reflectors (for #1 or 2 photofloods), complete with sockets, switches, 6' cords, ball-socket swivel joints, rubber-jawed spring clamps. Can be used on crossbar or furniture. Complete outfit $6.49.
Shipping Wgts.: Stand 4 lbs. Reflectors 4 lbs.
Suggestions: Two #2 photoflood bulbs $ .66
Extra Clamp-on bullet with bulb (for semi-spot) 1.79
Photoflood Stand with Crossbar only 3.49
Tilting Crossbar (180 degree) for Photoflood Stand. 97c

SPIRATONE'S XMAS GIFT TO THE LADIES
A precious hand-carved genuine ivory brooch, 2" in diameter, especially imported by us from India for this holiday season—free on request with mail orders of $25.00 and up, postmarked on or before December 25th, 1954.

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated—overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s.
Items marked 'Free', 'Premium' or 'Bonus' MUST be requested at time of purchase. Foreign orders welcome—slight extra handling charges apply.

SPIRATONE INC.

49 WEST 27th ST., NEW YORK 1, N. Y.
Send mail order to:
135-06 NORTHERN BLVD., DEPT. P-12, FLUSHING 54, N. Y.

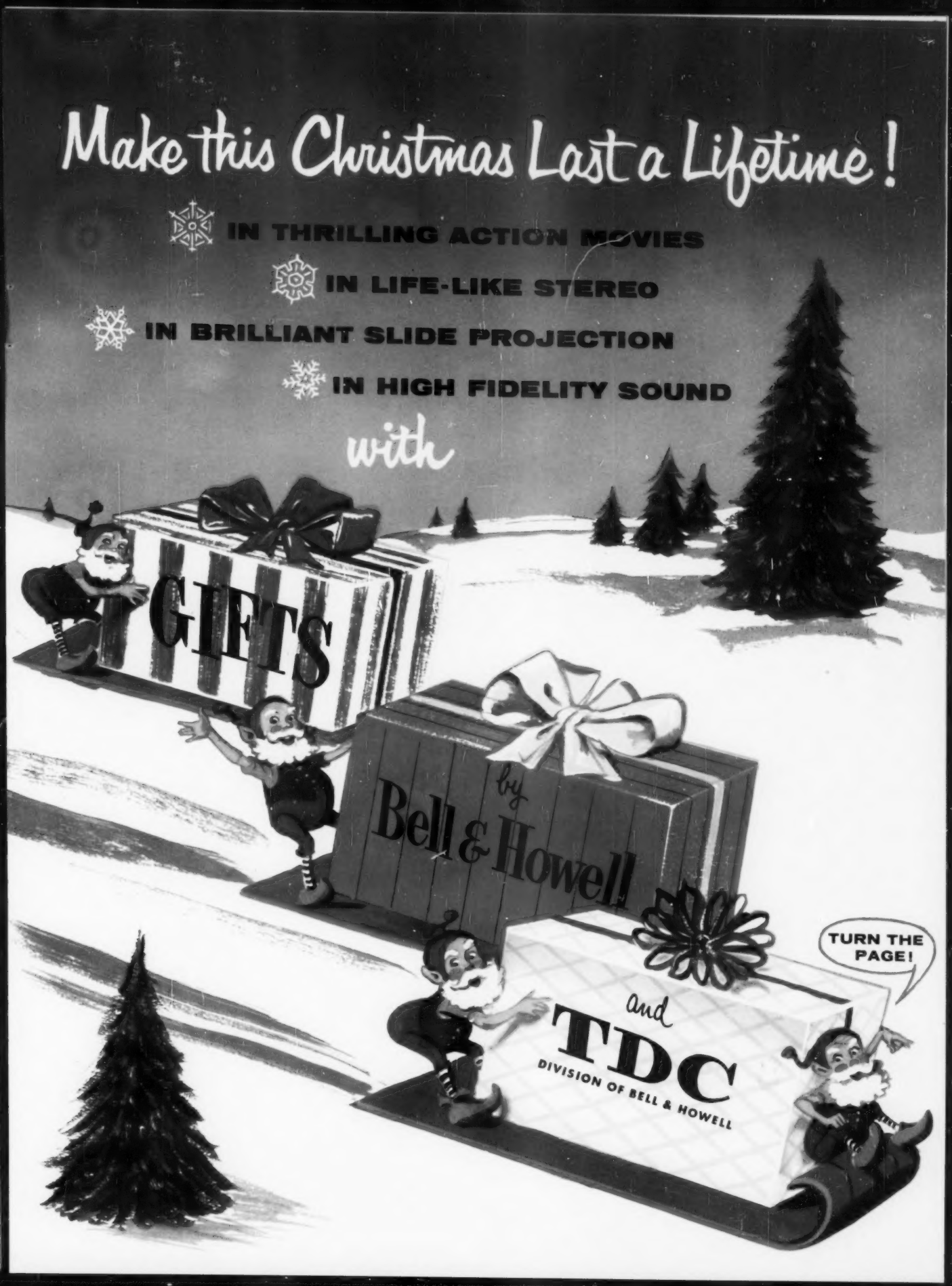
Gift

correct for all settings

WESTON

Exposure Meter

THE METER MOST PHOTOGRAPHERS USE


Make this Christmas Last a Lifetime!
IN THRILLING ACTION MOVIES
IN LIFE-LIKE STEREO
IN BRILLIANT SLIDE PROJECTION
IN HIGH FIDELITY SOUND
with
GIFTS
by
Bell & Howell
and
TDC
DIVISION OF BELL & HOWELL
TURN THE PAGE!

Make this a MOVIE CHRISTMAS with a Guaranteed for Life Bell & Howell

Relive the joys of this Christmas for years to come in true-to-life full color action movies.

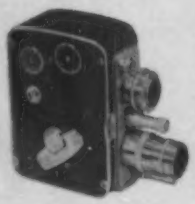
AUTO-8 VOYAGER. A beautiful, streamlined 8mm magazine load camera that fits into your coat pocket. Equipped with five individually calibrated speeds, built-in exposure guide, single frame release, continuous run lock, quick change lens mount. With interchangeable 0.5″ f/2.5 Comat lens. **$134.95**

Choose from the Bell & Howell line of precision-built 8mm movie cameras.

WILSHIRE. The world's easiest-to-use 8mm camera with revolutionary Sun Dial, big Picture Window viewfinder. Wide-angle f/2.5 10mm lens covers 56% more picture area than other standard 8mm camera lenses. Single frame release and continuous run lock. **$49.95** Monterey—same as Wilshire but with 10mm f/2.3 Super Comat lens—**$59.95**

SPORTSTER. Beautifully designed—easy to use. Drop-in spool loading. Built-in exposure guide. Five individually calibrated speeds. With interchangeable 0.5″ f/2.5 Comat lens. **$89.95**

TRI-LENS. Outstanding value in 8mm roll film cameras. Three-lens turret changes lenses instantly. Five individually calibrated speeds, film footage counter, drop-in spool loading. Critical, ground glass full frame focusing. With interchangeable 0.5″ f/2.5 Comat lens. **$129.95**



AUTO-8 EXPLORER. Compact — lightweight — the most outstanding 8mm magazine camera. Change lenses and matching viewfinder instantly with 2-lens swifturn turret. Five individually calibrated speeds. Audi-visual film footage indicator. Single frame release and continuous run lock with interchangeable 0.5″ f/2.5 Comat lens. **$169.95**

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Everything you need to take perfect indoor and outdoor home movies. The easy-to-use Wilshire 8mm camera with the revolutionary Sun Dial that sets the camera automatically, camera carrying case, light bar, two photofloods, 2½x telephoto, and filter holder. All yours, conveniently packaged in a handsome carrying case for only **$89.85**

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AUTO MASTER. A truly outstanding, all-purpose camera. Three-lens rotating turret changes lenses instantly. Positive viewfinder automatically positions with lens. Five individually calibrated speeds, single frame exposure, continuous run lock. **$264.95**

TWIN AUTO LOAD. An outstanding 16mm camera. Features two-lens swifturn turret, 3-second magazine load, five individually calibrated speeds. Positive viewfinder automatically positions with lens. With interchangeable 1″ f/2.5 Comat lens. **$219.95**

AUTO LOAD. Single lens model. With interchangeable 1″ f/2.5 Comat lens. **$174.95**

70-DL. Unexcelled among 16mm roll film cameras. Incorporates every feature you need to take professional-quality movies. Three-lens turret, seven individually calibrated speeds, through-the-lens critical focusing. With interchangeable 1″ f/1.9 Super Comat focusing mount lens. **$365.50**

Discover Exciting Stereo Photography this Christmas with TDC

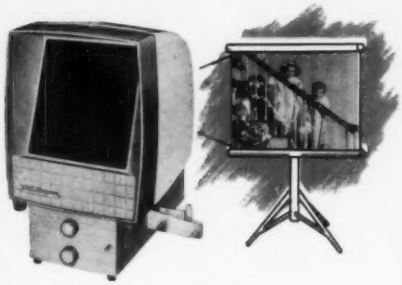
Your pictures seem to breathe in TDC's life-like 3-D.

TDC STEREO VIVID

The world's most automatic stereo camera—just *select* shutter speed, *set* exclusive Exposure dial, *sight*, *focus*, and *shoot*. Shutter and aperture settings work together automatically. Matched Tridar 35mm f/3.5 coated anastigmat lenses. Rangefinder focusing. Synchronized for all flash. Handsome die-cast aluminum body with high-quality finish. **$159.50**

TDC STEREO COLORIST

Greatest stereo camera value! Sharper pictures with TDC built-in "deep focus." Matched 35mm f/3.5 Rodenstock Stereo-Trinar lenses. Gauthier shutters ($^1/_{10}$-$^1/_{200}$ and bulb). Synchronized for all flash. Automatic double exposure prevention. Handsome die-cast aluminum body. **$99.99**



TDC STEREO PROJECT-OR-VIEW

Project your stereo slides in brilliant realism on large screen. *Or view* them on big 72-sq. in. black viewing glass. Twin 3" f/2.8 coated anastigmat lenses, polarizers, condensers, reflectors. 300-watt blower cooled lamps. **$144.50**

Show 2 x 2 slides with manual changer. **$7.50**

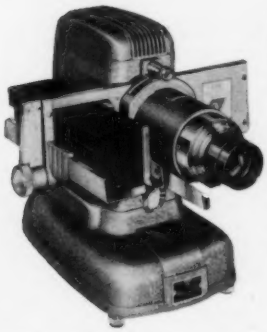
TDC STEREO VIVID DELUXE VIEWER

Provides bigger image. Larger apertures give more brilliance. Dual focusing knobs; inter-ocular control; achromatic lenses. **$17.50**

TDC STEREO VIVID PROJECTOR

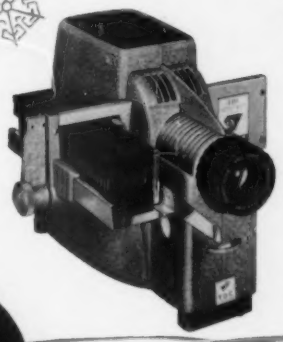
Unexcelled for 3-D slide projection. Twin 500-watt light systems; 750-watt lamps may be used. Coated f/3.5 anastigmat lenses. With 5" lenses, **$169.50**; 4" lenses, **$179.50**

TDC PRECISION-BUILT SLIDE PROJECTORS



TDC DELUXE MODEL D

First choice of the discriminating purchaser among 300-watt projectors, TDC's Model D features Selectron-Semimatic changer, 5" f/3.5 coated anastigmat lens with anti-reflection baffles, Venturi-type blower cooling. Adapts for filmstrip. With golden-gray wrinkle finish and gleaming silver bands at top and sides. **$67.50**



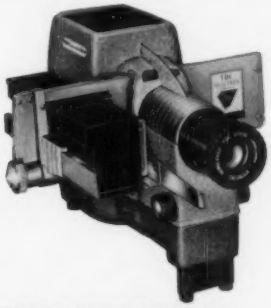
TDC STREAMLINER 500

The world's most advanced 500-watt home projector. Selectron-Semimatic changer, geared focusing, top capacity blower. 5" f/3.5 coated anastigmat lens. An outstanding value at **$75.00**

And for 2 x 2 and 2¼ x 2¼ slides:

Streamliner 300 Duo **$67.50**

Streamliner 500 Duo **$84.50**

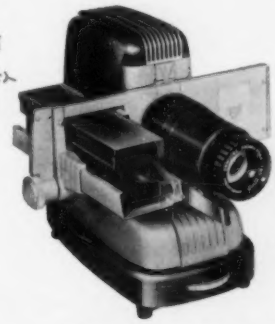


TDC HEADLINER 300

Brilliant 300-watt illumination, blower cooling, and Selectron-Semimatic changer. 30-slide Selectray eliminates slide handling. With 4" f/3.5 coated anastigmat lens, helical focusing, micro-tilt adjustment. In amethyst gray with dark gray and gold trim. **$49.99**

TDC SHOWPAK 300

Truly portable 300-watt blower cooled unit with built-in carrying case. 4" f/3.5 coated anastigmat lens, improved condenser optics, deluxe slide changer; also accepts Selectron-Semimatic. For 105-125 volt 50-60 cycle AC. **$52.50**



TDC MAINLINER 300

Beautifully styled in blue and gray, the Mainliner 300 has blower cooled 300-watt illumination, 5" f/3.5 coated anastigmat lens, micro-tilt adjustment, broad stable base. For 105-125 volt AC only. **$59.50**

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with

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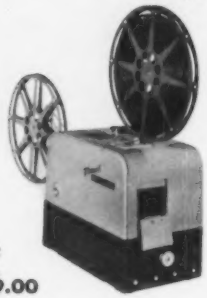
8mm • 16mm • SILENT • SOUND

MONTEREY. A truly brilliant 8mm projector. Lightweight, compact, easy to operate. Features swing-out lens mount for easier threading, 500-watt lamp, and fast power rewind. 400-foot film capacity for full half-hour show. 1" f/1.6 magnesium fluoride coated lens. Built-in, handsome die-cast aluminum carrying case. **$99.95**

REGENT. Shows a more brilliant picture on the screen than any other make 8mm projector, regardless of lamp wattage. 500-watt lamp, full half-hour show. All-gear drive for smooth, steady operation. Fast power rewind, still picture clutch. Error-proof threading even in the dark. Complete with sturdy, snap-on Royalite carrying case. **$179.95**

STATESMAN. Brighter, larger-than-life 16mm movies—flicker-free, sharp, and clear. Full quarter-hour show, 400-foot film capacity, 750-watt lamp. Simplified error-proof threading. Equipped with 2-inch f/1.6 magnesium fluoride coated lens. Lightweight and portable with handsome, snap-on carrying case. **$199.95**



FILMOSOUND 285. Ideal for both sound movies and silent film. Combines simplicity of operation with brilliant projection. Equipped with 1000-watt lamp; reverse and still picture projection, all-gear drive. Accepts record player or microphone for musical background or narration. With built-in speaker and amplifier. **$449.95**

For recording your voice and music directly on sound or silent 16mm movies, see the famous Filmosound 202. **$719.00**

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TDC STEREOTONE TAPE RECORDER

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TDC CONSOLE STEREOTONE

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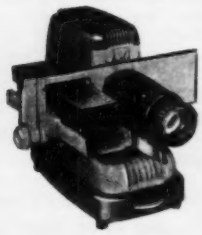

For 2x2 Slides

TDC Mainliner

W Semimatic
300W Blower Cooled

Mainliner	59.50
Minifilm's Deluxe Case	15.00
Minifilm's Deluxe Screen	19.95
Reg.	94.45

Special 74.40

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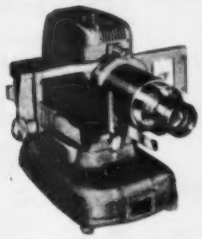

For 2x2 Slides

TDC Model D

300W Blower Cooled

Model D w. Semimatic	67.50
Minifilm's Deluxe Case	15.00
Minifilm's Deluxe Screen	19.95
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An Exciting New Stereo Camera by TDC Made Camera History! Handsome in Design...Superior Mechanically and Optically . . . AND PRICED RIGHT! The TDC Stereo Colorist is your best Stereo Camera Buy! With MINIFILM'S Special Combination Package you benefit even more.

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TDC STEREO COLORIST	99.99
Minifilm's Deluxe Eveready Case	11.25
Minifilm's Battery-Operated Viewer	9.95
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SPECIAL $109.89

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TDC STEREOTONE TAPE RECORDER will provide you with Concert Hall Realism in your own home.

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For 2x2 and 2¼x2¼ Slides

TDC Duo

300W Blower Cooled

Duo 300	67.50
Minifilm's Deluxe Case	15.00
Minifilm's Deluxe Screen	19.95
Reg.	102.45

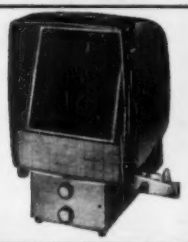
Special 82.40

Only 8.24 Down!

Available Separately

Minifilm Case	6.95*
Minifilm Screen	7.95*

*Also for Mainliner or D.



For Stereo Slides

TDC Stereo Project-or-View

300W Blower Cooled

Stereo Project-or-View	144.50
Minifilm's Deluxe Case	20.00
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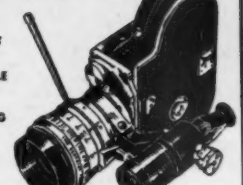

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LaBelle 55 Automatic 500 W *	95.00	56.00	45.00
LaBelle 75 Auto Remote 500 W case*	154.95	99.50	75.00
TDC Showpak 300W case *	52.50	31.00	25.00
TDC Mainliner 300W Semimatic *	58.50	33.50	28.00
TDC Model D 300W Semimatic *	67.50	39.50	32.00
TDC Streamliner 500 W Semimatic *	75.00	49.50	40.00
TDC Duo 300W 2¼ *	67.50	39.50	30.00
TDC Projector-View 200W *	77.50	48.50	40.00
TDC Stereo Projector 500W *	169.50	115.00	90.00
Viewlex V33L 300W Auto *	67.00	41.50	30.00
Viewlex V35L 500W *	79.95	47.50	35.00

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	New	Used	Trade-in
85mm f1.5 Serenar ¢	$238.00	$137.50	$ 90.00
85mm f2 Sonnar ¢ Tele	248.00	97.00	70.00
85mm f1.5 Summarex ¢	360.00	186.00	150.00
90mm f4 Elmar ¢	90.00	59.00	40.00
125mm f2.5 Hektor ¢	147.00		
135mm f4.5 Hektor ¢	135.00	89.00	75.00
135mm f3.5 Nikkor ¢	135.00	75.00	55.00
135mm f4 Sonnar ¢	150.00	88.00	70.00
200mm f4.5 Telyt ¢	156.00	104.00	75.00

Lenses for EXAKTA, CONTAX D, PRAKTICA, PENTACON

	New	Used	Trade-in
28mm f3.5 Angenieux ¢	$120.00	$ 79.00	$ 60.00
35mm f2.5 Angenieux ¢	99.50	61.00	50.00
50mm f1.5 Angenieux Pre-set ¢	165.00	109.00	85.00
50mm f1.9 Xenon Auto ¢	169.50	129.00	90.00
58mm f2 Biotar preset ¢	125.00	68.00	50.00
58mm f1.9 Primoplan ¢		44.00	30.00
75mm f1.5 Biotar ¢	216.50	98.50	90.00
90mm f2.5 Angenieux ¢	84.50	59.50	40.00
90mm f1.8 Angenieux ¢	149.50	102.00	75.00
135mm f3.5 Angenieux ¢	75.50	49.50	30.00
135mm f4.5 Steinheil ¢	60.00	39.50	25.00
180mm f5.5 Tele Xenar ¢	82.75	54.50	40.00
180mm f2.8 Zeiss Sonnar preset		238.00	150.00
240mm f5.5 Tele Xenar ¢	115.75	78.50	55.00
300mm f5.5 Tele Xenar ¢	124.85	83.00	65.00
400mm f5.5 Tele Meoar ¢	199.50	137.00	100.00

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	New	used	Trade-in
Leitz Imarect Finder	$39.00	$24.00	$16.00
Leitz B.C. Flashgun	24.00	18.00	12.00
Leitz Mirror Reflex Housing	102.00	69.00	50.00
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Zeiss Contameter Close-Up	81.00	43.00	30.00

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	New	Used	Trade-in
Canon IV S 2 f1.8 Serenar ¢*	$284.00	$167.00	$130.00
Contax II f2 Sonnar		99.00	80.00
Contax III f2 Sonnar		109.50	90.00
Contax IIA f2 Sonnar ¢*	336.00	174.50	125.00
Contax IIA f1.5 Sonnar ¢*	367.00	189.50	150.00
Contax IIIA f2 Sonnar ¢*	381.00	198.50	150.00
Contax IIIA f1.5 Sonnar ¢*	412.00	234.00	170.00
Leica Std. f3.5 Elmar		39.00	30.00
Leica IIIA f2 Summar		86.00	65.00
Leica IIIC f3.5 Elmar ¢		92.50	70.00
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Leica IIIF f3.5 Elmar ¢*	177.00	127.00	75.00
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Leica IIIF f2 Summitar ¢*	268.50	174.00	150.00
Leica IIIF f2 Summicron ¢*	336.00	198.00	170.00
Leica IIIF f1.5 Summarit ¢*	357.00	219.50	185.00
New F2 Exposure Leica	189.00		
Nikon f2 Nikkor ¢*	269.00	159.00	115.00
Nikon f1.4 Nikkor ¢*	299.95	168.00	140.00

35MM SINGLE LENS REFLEX

	New	Used	Trade-in
Alpa 5 f1.9 Xenon ¢*	$359.00	$229.00	$150.00
Exa f2.8 Westar MX ¢	85.00	47.00	35.00
Kine Exakta f3.5 Tessar ¢*		84.00	60.00
Kine Exakta II f2 Biotar		119.00	70.00
Exakta VX f3.5 Tessar MX ¢	199.00	134.00	100.00
Exakta VX f2.8 Tessar pre-set MX ¢	259.50	157.50	120.00
Exakta VX f2 Biotar pre-set MX ¢	335.00	173.50	145.00
Contaflex f2.8 Tessar Auto RF ¢*	169.00	98.00	85.00
Contax D f2 Biotar pre-set ¢*		119.00	90.00
Pentacon f2.8 Westanar Auto ¢*	139.95	119.00	100.00
Pentacon f2 Biotar pre-set ¢*	249.50	129.00	115.00
Rectaflex f2 Xenon RF ¢*	295.00	137.50	90.00
Rectaflex Rotor f2 RF ¢*	340.00	329.00	290.00

35MM CAMERAS

	New	Used	Trade-in
Kodak Signet f3.5 Ektar RFC*	$ 87.50	$ 49.00	$ 40.00
Kodak Town & Country f3.9 RF case & flash	75.00	49.00	35.00
Minox IIIS chain & case*	139.50	95.00	65.00
Minox II f3.5 ¢		49.50	35.00
Mercury II f2.7 ¢*	41.50	19.50	15.00
Robot II f2 Biotar Rap Seq		54.00	35.00
Robot IIA f1.9 Xenon Rap Seq. ¢*	89.50	69.00	50.00
Robot Star f1.9 Xenon Rap Seq. ¢*	127.50	79.50	65.00
Revere Stereo f3.5 RF ¢*	174.50	86.00	75.00
Stereo Realist f3.5 RF ¢*	159.00	86.00	70.00
Voigt Prominent f1.5 RF MX ¢	270.00	154.00	125.00
Voigt Vito II f3.5 ¢*	54.50	32.50	25.00

2¼x2¼ REFLEX CAMERAS

	New	Used	Trade-in
Ansco Auto Reflex f3.5 MX ¢	$189.50	$ 87.50	$ 57.00
Ciroflex D f3.5 ¢	75.00	47.50	30.00
Ciroflex E f3.5/400 ¢*	99.50	59.50	40.00
Graflex 22 f3.5 C*	93.00	58.00	45.00
Hasselblad f2.8 Ektar /1000 C*	379.50	234.00	185.00
Ikoflex IIA f3.5 Tessar ¢*		86.00	60.00
Ikoflex IIA Auto f3.5 Tessar MX ¢*	159.00	105.00	75.00
Kodak Reflex I f3.5 ¢*		39.00	25.00
Kodak Reflex II f3.5 ¢*		59.00	40.00
Ricohflex VI f3.5 ¢*	36.00	26.00	18.00
Rolleicord II f3.5 Triotar		49.00	30.00
Rolleicord III f3.5 Xenar ¢*		69.95	50.00
Rolleicord IV f3.5 Xenar MX ¢	149.50	86.75	75.00
Auto Rollei f3.5 Xenar		89.50	60.00
Auto Rollei f3.5 Tessar		99.00	70.00
Auto Rollei IIB f3.5 Xenar ¢*		99.00	85.00
Auto Rollei IIB f3.5 Tessar ¢*		109.00	90.00
Auto Rollei IIB f2.8 Tessar ¢*		159.00	125.00
Latest Auto Rollei III f3.5 Xenar MX ¢	234.50	147.00	120.00
Latest Auto Rollei III f3.5 Tessar MX ¢	249.50	159.00	130.00
Latest Auto Rollei 2.8 C f2.8 Xenotar MX ¢	309.00	199.00	150.00

ROLL FILM CAMERAS

	New	Used	Trade-in
Ansco Speedex f4.5 ¢*	$ 36.50	$ 22.50	$ 15.00
Kodak Chevron f3.5 RF 800 MX	198.50	143.00	105.00
Kodak Medalist I f3.5 Ektar		69.00	45.00
Kodak Medalist II f3.5 Ektar ¢*	304.75	117.00	80.00
Polaroid Highlander	69.95		
Polaroid Land ¢*	89.75	47.50	40.00
Polaroid Pathfinder f4.5 RF ¢ MX	249.50	167.50	130.00
Super Ikonta A f3.5 Tessar RF ¢*	102.00	57.00	40.00
Super Ikonta B f2.8 Tessar RF ¢*	145.00	88.00	70.00
Super Ikonta BX f2.8 Tessar RF ¢*	172.00	109.00	85.00
Super Ikonta C f3.5 Tessar RF ¢*	114.00	69.00	60.00
Voigt Bessa II f3.5 RF MX ¢	124.50	69.00	45.00

PRESS CAMERAS

	New	Used	Trade-in
23 Ann. Graphic RF f4.5 lens		$ 87.50	$ 65.00
45 Ann. Graphic RF f4.7 lens		109.00	90.00
2¼x3¼ Century Graphic f4.5 ¢*	111.50	67.00	50.00
3¼x4¼ Super D Graflex f4.5 Ektar Auto Dia ¢*	269.50	139.00	90.00
4x5 Super D Graflex f5.6 Ektar Auto Diac*	279.50	148.00	110.00
2x3 Linhof Super Tech RF 3 lenses compl	569.90	354.00	290.00
4x5 Linhof Super Tech RF f4.5 MX	389.75	228.00	180.00
2¼x3¼ Pacemaker Speed f4.5 KRF ¢*	313.95	148.00	120.00
3¼x4¼ Pacemaker Crown f4.7 KRF ¢*	267.45	147.00	120.00
34 Ann. Graphic f4.7 KRF		94.00	65.00
4x5 Pacemaker Crown f4.7 KRF ¢*	271.45	118.00	100.00
4x5 Pacemaker Speed f4.7 KRF ¢*	315.45	144.00	125.00

SLIDE PROJECTORS

* Blower cooled

	New	Used	Trade-in
Ampromatic, 500 W. Automat, case *	$ 84.50	$ 49.50	$ 40.00
Argus PB 300, case *	48.50	27.50	20.00
Brumberger Fleetwood, 300 W 2¼ *	69.50	42.50	30.00
GoldE Manumatic 300 W. *	58.50	29.00	25.00
GoldE Reflex 300 W, case 2¼ *	86.50	59.50	45.00
Kodaslide Merit 150 W	26.10	16.50	10.00
Kodaslide Highlux III 300 W case *	56.50	38.50	25.00
Kodaslide Table Viewer DL	97.50	67.50	45.00

8MM CAMERAS

	New	used	Trade-in
B&H 220 f2.5 ¢	$ 49.95	$ 30.00	$ 22.00
B&H 134V f2.5 ¢	89.95	49.00	45.00
B&H 134TA f1.9 Tur ¢	159.95	99.50	75.00
B&H 172 B f1.9 Mag ¢	164.95	102.50	80.00
B&H 172 A f1.9 Mag Tur ¢	199.95	119.50	100.00
Bolex B8 f2.8 Yvar Tur ¢	119.50	79.50	65.00
Bolex H8 Leader f1.9 Tur ¢	259.50	159.00	130.00
Bolex L 8 f2.8 Yvar ¢	89.95	59.50	45.00
Bolex 8mm Pancinor f2.8 ¢	219.50	147.00	115.00
Kodak Brownie f1.9 ¢	46.75	31.95	25.00
Cine Kodak Reliant f2.7 ¢	84.50	52.50	40.00
Cine Kodak Magazine f1.9 ¢	149.50	83.00	60.00
De Jur Citation f2.5 ¢	77.50	39.50	30.00
De Jur Embassy f2.5 Mag ¢	106.95	69.50	55.00
De Jur Fadematic f1.9 ¢	149.50	93.00	65.00
Keystone K-32 Olympic f2.5 ¢	79.95	47.50	35.00
Keystone Bel Air f2.5 Mag ¢	89.50	52.00	40.00
Revere 88 f2.5 ¢	74.00	33.50	25.00
Revere 99 f2.8 Tur ¢	99.50	54.50	40.00
Revere 80 f2.5 ¢	97.50	46.50	45.00
Revere 84 f1.9 Tur ¢	147.50	79.00	75.00
Revere 40 f2.5 Mag ¢	99.50	54.50	40.00
Revere 44 f1.9 Mag Tur ¢	154.50	94.50	75.00
Revere 861 f1.9 Mag ¢	137.50	81.50	60.00
Revere 863 f2.8 Mag Tur ¢	142.50	84.00	65.00

8MM PROJECTORS

	New	Used	Trade-in
Ampro Futurist 750W case	$149.95	$ 97.00	$ 65.00
B&H 221 50w W Case	99.95	55.75	40.00
B&H 253 Monterey 500 W Case	114.95	63.75	50.00
B&H Regent 500 W Case	179.95	105.50	85.00
De Jur 750 W Case	159.50	84.50	75.00
Keystone K70C Brightbeam 500 W Case	79.90	49.50	40.00
Keystone K66 750 W Case	127.50	71.00	60.00
Keystone K109 750 W Splicer Case	159.50	99.50	80.00
Kodak Brownie 300W case	62.00	42.00	35.00
Revere 85D 500 W Case	124.50	59.75	50.00
Revere 90 750 W Case	159.50	86.00	70.00

16MM CAMERAS

	New	used	Trade-in
Auricon Cine Voice f1.9 ¢	$749.00	$547.00	$375.00
B&H 200 f2.5 Mag ¢	174.95	114.00	85.00
B&H 200T f1.9 Mag Tur ¢	244.95	158.00	125.00
B&H 70 DL f1.9 Tur ¢	365.50	229.50	180.00
Bolex H16 Leader (3 lenses compl ¢	399.45	238.00	180.00
Bolex H-16 Stereo lens System	387.00	219.00	150.00
Bolex Pan Cinor f2.8 case ¢	349.50	199.50	150.00
Cine Kodak Royal Mag. f1.9 ¢	169.50	106.00	80.00
Keystone A-9 f2.5 ¢	99.50	57.50	40.00
Keystone A12 f1.9 Tur ¢	159.50	97.00	70.00
Keystone K50 f2.5 Mag ¢	129.50	82.50	60.00
Pathe Super 16 f1.9 Tur ¢	499.00	267.00	210.00
Revere 16 f1.9 Mag ¢	182.50	99.50	75.00
Revere 26 f2.5 Mag Tur ¢	187.50	109.00	80.00

16MM PROJECTORS

	New	Used	Trade-in
B&H 273A Statesman 750 W Case	$199.95	$119.50	$100.00
Keystone A82 750 W Case	139.50	77.50	65.00
Keystone K161 750 W Splicer Case	159.50	87.00	75.00
Revere 48 750 W Case	182.50	96.00	85.00

16MM SOUND PROJECTORS

	New	Used	Trade-in
B&H 285C 750W Case	$449.95	$298.00	$225.00
B&H 202C 1000 W Magnetic Case	699.00	445.00	380.00
Revere SP16 750 W Case	325.00	163.00	140.00

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45-D Federal 450 f4.5	108.50	76.65
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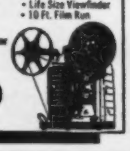

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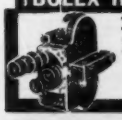

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- f2 Ctd. Summitar Lens
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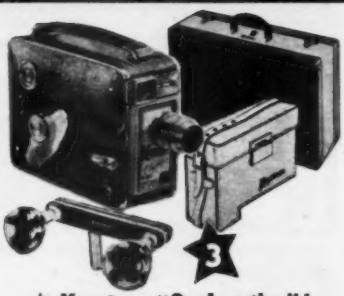

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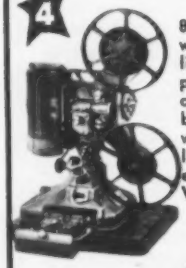

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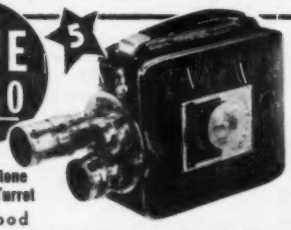

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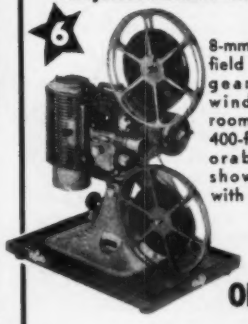

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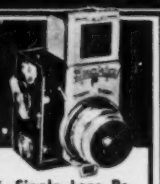

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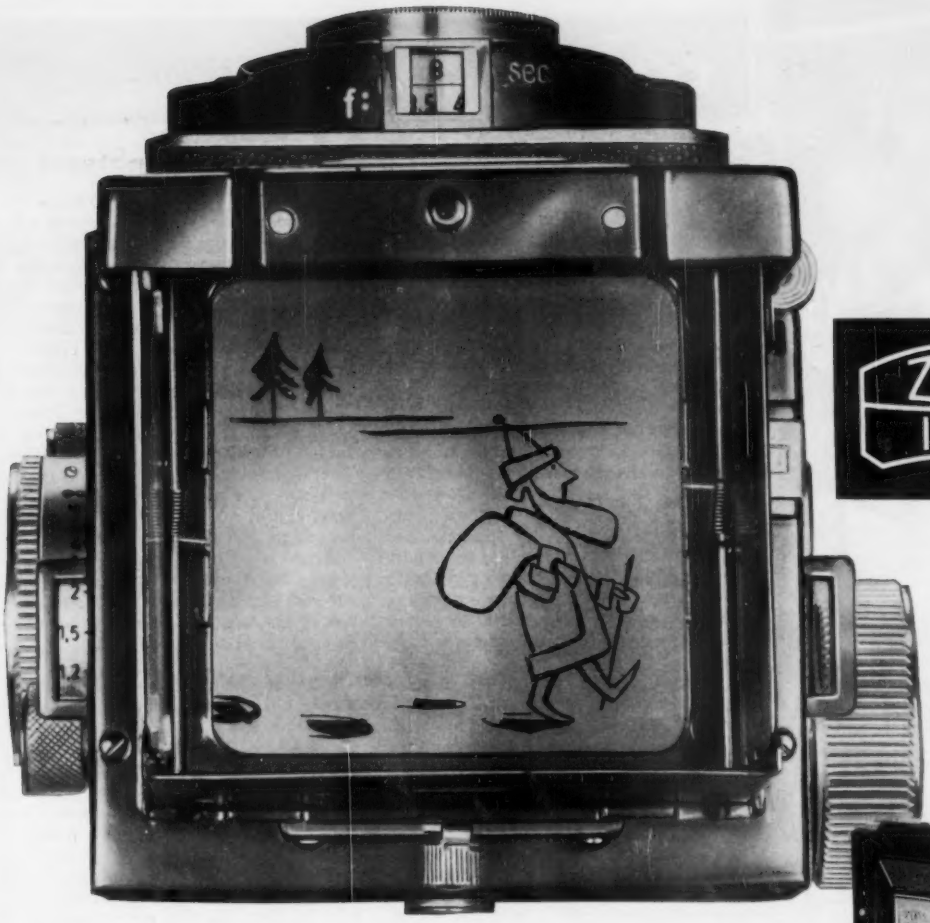

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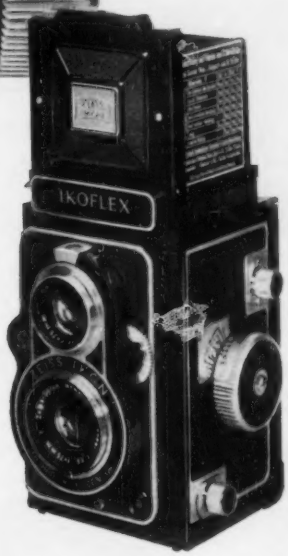

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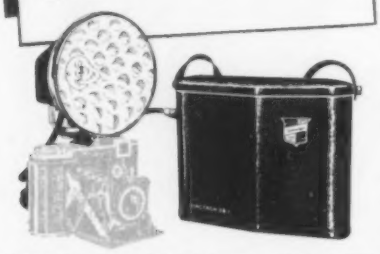

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Two different readers write in to ask: I am interested in mixing small amounts of developer for processing Ansco Color film a few sheets at a time. Can a person obtain the chemicals himself and mix them? If so, where is the formula obtainable?—R. T., San Antonio, Texas, and M. R. Clovis, N. Mex.

Some time ago Ansco regularly published the formulas for processing Ansco Color; however, they found that as color formers were improved, revisions had to be made in the formula, and the kits of developers were also changed. People who got the old formula as it was published did not always get the revisions and it became quite a problem, especially as you had no way of knowing whether you were using the latest revision for the emulsion you were using. So, in recent times, there have been no formulas published, and the making up of formulas by the consumer was frowned on. Most of the chemicals used in the developers, incidentally, are not too hard to find, with the exception of some made only by Ansco. The latter are restricted not so much from point of monopoly as from point of controlling the chemicals used for developing their color film.

If you want to make up small quantities of developer, there are a couple of things you can try, though they may not suit your purpose. First, you can weigh out all the powders in the developing kit and divide them up. Do not mix them with each other, but be sure that each batch of chemicals is thoroughly dry-mixed with itself. Then put these individual fractions in aluminum foil and keep them dry and cool. I think that an easier way, however, would be to mix a full batch of developer and then pour this into smaller bottles, being sure they are tightly sealed and filled to the top with no air in them. Then store these on the lower shelf of the refrigerator.

•

What is the best way to make black-and-white negatives from color transparencies?—F. A. M., Cleveland, O.

This question was discussed at some length in earlier editions of the column. However, since several people have asked about this lately, let me suggest two ways that seem easiest. Simplest, of course, is to contact-print by using a black-and-white sheet film (I prefer Kodak Super-XX or Ansco Superpan Press) in contact with the transparency (emulsion to emulsion), using a short exposure. A contact printer can be used if you cut down its illumination, or an enlarger can be used with the lens stopped way down and the transparency and negative held flat under a plate of glass. The light, of course, goes through the transparency onto the film.

I prefer to use copy negatives in my camera, however. I mount the transparency over a light box or viewer, set my camera with the lens racked way out so I get a one-to-one ratio, and make exposures via the shutter. To me this is easier to handle, and if you have a camera with long bellows or interchangeable lenses, allowing you to make better than one-to-one copies, you can even enlarge. I have a standard setup where I just drop 35-mm transparencies into a frame in front of a light box and copy them enlarged on roll film in the 2¼x3¼-inch size! Incidentally, you may find that you pick up a lot of contrast in copying this way, so use a soft developer and develop for about half the regular time.

Any commercial-photography house should be able to do these reproductions for you, but if you have any sizable number to be done, it's so simple to make a setup and do them yourself.

•

During the filming of a Hollywood movie I was presented with some negative color film that was used in shooting this picture. I have taken some rolls of this in my Leica camera and have as yet to find a commercial laboratory that will process this film for me. I would like to have this film processed and made into transparencies.—R. D. C., El Paso, Texas.

Apparently you have been given some Eastman Color Negative Film. Kodak tells me that this film is not recommended for still cameras, and that they do not "sanction" its use for still photography. I have been unable to locate any laboratory willing to process short lengths of this material: anyone set up to handle it uses automatic machinery capable of handling many hundred feet at a time. The best suggestion I can make is to invest in the necessary chemicals and process this film yourself.

•

TECHNICAL NOTE: Some months ago I answered a query about using Kodacolor negatives with Ektacolor print film. Since this time I have seen some rather good Dye Transfer prints made from Kodacolor. Although they were made by an expert, and were as expensive as good dye transfers must be, the results were very satisfactory and magazine reproduction was made from them. If you are interested in this, write me for the name of the technician who does this. If you want to make Dye Transfers at home from Kodacolor negatives, the filters recommended for printing from the Kodacolor are: Red, Kodak No. 70 plus 2A; Green, Kodak No. 61 plus 2A; and Blue, Kodak No. 47 plus 2A.

Questions of general interest to the color photographer will be answered in this department. However, individual replies can not be given for questions that are not used.—Ed.

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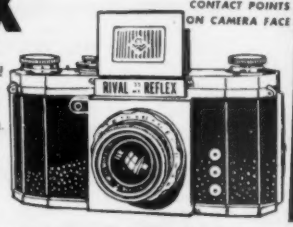

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- Takes 12 Pictures on 120 Roll
- Synchronized for Flash
- Compact
- Easy to Operate

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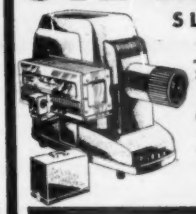
SLIDE PROJECTOR OUTFIT

★ Projector ★ Changer ★ Case



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- Double Exposure Prevention
- Matched Coated Lenses are Coupled in Helical Mount
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KINE VX, 12, Ctd. Zeiss Biotar, Preset	335.00	172.00
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KINE VX, f3.5 Ctd. Zeiss Tessar, Preset	199.50	132.95
KINE VX, f1.9 Ctd. Primoplan, Preset	269.50	167.50
KINE VX, f1.5 Ctd. Angenieux	359.50	249.50
PENTA Prism Eyelevel Prismatic Finder	57.00	....
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ZEISS SUPER IKONTA BX, f2.8 Ctd. Tessar, Synch., built-in Meter	List 172.00	103.50

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Bolsey C, f3.2 RF Reflex, ¢*	89.50	45.95
Bolsey C22, Reflex RF, f3.2 ¢* S-o-m	99.50	67.50
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Kodak Flash Bantam, f4.5 ¢*	.....	28.95
Kodak Pony 828, f4.5 ¢*	29.50	21.00
Kodak Pony 135, f4.5 ¢*	34.75	21.95
Kodak Retina II, RF, 2f, Ektar ¢	.....	59.50
Kodak Bantam RF, f3.8 ¢*	59.75	39.95
Minox IIIs, f3.5 ¢*, case & chain	139.50	85.00
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Robot II, f2 Biotar *	.....	59.95
Robot Star, f1.9 ¢*	.....	87.50
Voigtlander Prominent, f1.5 ¢*	270.00	152.50
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Kodak Medalist I, f3.5 Ektar, RF	.....	57.50
Kodak Medalist II, f3.5 Ektar ¢*	.....	115.00
Polaroid 110 Pathfinder, RF, f4.5 ¢*, RF	249.50	167.50
Polaroid Model 80, Highlander ¢*	69.95	42.50
Voigt Bessa II RF, f3.5 Skopar ¢, MX	124.50	68.50
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Ansco Auto Reflex, f3.5 ¢*	189.50	87.00
Ciroflex B, f3.5	.....	29.50
Ciroflex C, f3.5, 1/400	.....	37.50
Ciroflex D, f3.5 ¢*	.....	47.50
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Graflex 22, f3.5 ¢*	93.00	49.95
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Kodak Reflex I, f3.5 ¢*		38.00
Kodak Reflex II, f3.5 ¢*		58.00
Richoflex VI, f3.5 ¢*	37.95	
Rolleicord II, f3.5 Zeiss	.....	47.50
Rolleicord III, f3.5 Xenar ¢*	.....	72.50
Auto Rolleiflex, f3.5 Xenar, 1/500, Self Timer	.....	82.95
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Auto Rolleiflex, f3.5 Xenar ¢*	.....	98.50
Auto Rolleiflex, f3.5 Tessar ¢*		107.50
Auto Rolleiflex, f2.8 Xenotar, ¢*, MX	309.50	185.00
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Exa, f2.8 Westar, MX, ¢*	85.00	46.95
Kine Exakta, f2.8 Tessar *	.....	87.95
Kine Exakta II, f2 Biotar	.....	119.00
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Contax III, f2 Sonnar, B.i. Meter	.....	109.50
Leica IIIa, f2 Summar	.....	85.00
Leica IIIc, f3.5 Elmar ¢	.....	92.50
Leica IIIc, f2 Summitar ¢	.....	125.00
Nikon, F1.4 Nikkor ¢*	359.00	167.50
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Bell & Howell 220, f2.5 ¢	49.95	30.00
Bell & Howell Sportster 134V, f2.5 ¢	89.95	46.95
Bell & Howell 134TA Turret, f1.9 ¢	159.95	99.50
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B & H 172A Mag Turret, f1.9 ¢	199.95	119.50
Bolex, f2.8 Pan Cinor ¢	219.50	147.50
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DeJur Citation, f2.5 ¢	77.50	40.00
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B & H 70D, Turret, f1.9	.....	149.50
Revere 16mm Magazine, f2.5 ¢	157.50	64.50
Auricon Cine Voice	695.00	539.50
Revere 16mm Magazine Turret, f2.5 ¢	187.50	99.50
B & H 200 Turret, f1.9	244.95	159.00
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Keystone K109V, 750 W, Case	159.50	99.50
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DeJur, 1000, Watts, Case	177.50	105.00
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Keystone A-82, 750 W, f1.6, Case	139.50	77.00
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TDC Duo, 300 Watt Projector blower	67.50	36.75
TDC Headliner, 200 Watt blower	33.50	22.50
TDC Deluxe Model D, 300 W. blower	67.50	39.00
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Golde NuManumatic, 300 Watt blower	56.50	27.50
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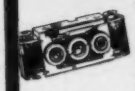

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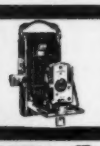

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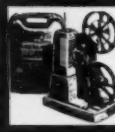

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in our 1954 international picture contest

PHOTOGRAPHIC ENTRIES from every continent and nearly every country in the world poured in for our 1954 Picture Contest. There was a notable increase in the number of entrants from small communities, and in the general high quality of the pictures. And in this year's competition, as in our preceding contests, most of the prize winners are amateurs or near-amateurs. Here we present brief biographical sketches and portraits of the top ten winners—five in the color division and five in black-and-white.

First prize, black-and-white division, was won by Esther Bubley for her picture of a group of *Moroccan Peasants* (*pages 100-101*). Miss Bubley, a free-lance photographer, lives in New York City; she is a native of Phillips, Wisconsin. At an early age she decided to make photography her vocation, and after completing her studies in schools in Superior, Wisconsin, she attended the Minneapolis School of Art, where she took a photographic course. Later, she attended the School of Modern Photography in New York City. Miss Bubley's work has appeared in newspapers and a number of leading magazines, she has received several photographic awards and honors, and her free-lance activities and assignments have taken her to various parts of the world. "When it comes to photography," she says, "I have a one-track mind, since photography is my hobby as well as my profession." Another of Miss Bubley's black-and-white pictures is a winner in this year's contest.

Miss Bubley

Lies Wiegman's impromptu portrait of *Jan* (*page 102*) won second prize for her in the black-and-white division. Miss Wiegman, who is employed at United Nations headquarters in New York City, was born in Heemskerk, Holland. She has been an amateur photographer for about six years, during which time some of her pictures have been exhibited at The Hague's Museum of Modern Art in Holland, and at a showing in the Public Library, New York City. Several examples of her work have been published in magazines and newspapers, and she was a prize winner in an earlier PHOTOGRAPHY Picture Contest. Miss Wiegman was educated in Holland; she attended the Academy of Art in The Hague, and studied art in Paris. Two other of her black-and-white photographs are among this year's winners.

Miss Wiegman

Third prize, black-and-white, went to Maurie Levin for his eloquent *Hand* (*page 103*). Levin, who was born in Chicago, now lives in Van Nuys, Calif., where he has his studio, specializing in magazine, commercial, and advertising photography. His work has appeared in various publications. He attended Los Angeles City College, and served in the United States Air Force as a photographer. Levin is married and has two children—a daughter and a son.

Levin

His interesting *Composition No. 6* (*page 104*) won fourth prize in the black-and white division for Giuseppe Bolla, who is a technician for a chemicals and pharmaceuticals company in Milan, Italy. Bolla is an amateur photographer; examples of his work have been shown in Italian and international exhibits and have been published in several photographic magazines and exhibition catalogs. He has been an award winner in various photographic competitions in Italy, and in an earlier PHOTOGRAPHY Picture Contest. Bolla was born in Saluzzo, Italy, and he and his wife and two sons now make their home in Milan. Another of his black-and-white photographs was awarded a prize in this year's contest.

Bolla

Benn Mitchell won fifth prize in black-and-white for his classically composed *Nude* (*page 105*). Mitchell's interest in photography began when he was a child, and at the age of 16 he made his first picture sale to a national magazine. He is a native New Yorker, attended schools in New York City, and served in the United States Navy as a photographer. For several years he has been specializing in magazine and commercial photography, and maintains a keen interest in all phases of photographic art. Several other of his black-and-white Contest entries and two in color are winners this year.

Mitchell

First prize in the color division was awarded Daisy Wu for her wistfully appealing *Waiting* (*page 113*). Mrs. Wu is an enthusiastic amateur photographer who has achieved recognition as a salon exhibitor in various parts of the world, including Chile, Hawaii, and the United States, and she has received a number of salon awards and honors. Since the time when she first became interested in photogra-

Mrs. Wu

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phy Mrs. Wu has found it an absorbing hobby to which she devotes much of her spare time. She was born in Honolulu and attended schools there. With her husband and five children—three girls and two boys—Mrs. Wu now lives in Hong Kong. The two youngsters in her prize-winning picture are Mrs. Wu's sons.

His well planned and colorful study, *Dead End* (*page 114*) won second prize in color for Arthur M. Rapoport, an amateur, whose hobby for the past 15 years has been photography. Rapoport lives in Bridgeton, New Jersey, where he is owner of the Ashley-McCormick Company. He has received awards and honors in local photographic competitions. Born in New York City, Rapoport attended New York University, where he took a course in photography, which he enjoys as a medium of artistic self-expression. He is married and has one small son. One other of Rapoport's color pictures is among this year's winners.

Rapoport

Third prize, color division, goes to Charles H. Smart for his exciting and dramatic *Bullfight* (*page 115*). Smart is an amateur photographer who has been taking pictures for about two years; he had some experience in photographic work during his military service, but has had no formal training in photography. He is a native of Fulton, Missouri, and received his early education there before attending the University of Missouri, in Columbia. Smart is an engineer with the Viking Swimming Pool and Equipment Company in Narberth, Pennsylvania, and he and his family live in nearby Flourtown.

Smart

Fritz Henle, whose deftly composed *Nude on Beach* (*page 116*) was awarded fourth prize in the color division, has been a photographer for about 25 years, and has his studio in New York City. PHOTOGRAPHY Annual has published examples of his work, and his articles and pictures have appeared in PHOTOGRAPHY and numerous other publications in the United States and other countries. Henle's background in the photographic field encompasses fashion, travel, reportage, industrial, and documentary photography, and his work has taken him to various parts of the world. He is the author of several photographic books, and the co-author of many others. Born in Germany, he received most of his early photographic instruction in Munich and in Florence, Italy. Henle has won many photographic honors and awards—several in previously-held PHOTOGRAPHY Picture Contests. He is married and has a six-year-old son.

Henle

(*Continued on page 210*)

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candid shots by the Editors

Panoramic prize-winner

Offbeat entry in this year's $25,000 Picture Contest was this paste-up panorama by David M. Polak of New York City. The composite, consisting of 12 separate prints, won a $50 prize.

280 Happy Contestants

This is the issue with the big news: the names of winners in this year's International Picture Contest—and a generous selection of their photographs. The "International" was accented in the current competition by the fact that 42 non-Americans won slices of the $25,000 prize money, including the topmost prize for color—$2,000—taken by a lady in Hong Kong. Italy took honors away from Japan (last year's leader) in total number of foreign prize-winners. Italians won nine awards for black-and-white and two for color. Switzerland was second with six winners; Japan and France had four each; Sweden and Hong Kong each three; Holland and Austria two each; and China, Chile, Eng'and, Spain, Hawaii, Denmark, Argentina, and Malaya one each. If you're a winner, whether you live in Kowloon or Kankakee—congratulations! If you aren't, we'll be looking for your entry in the 1955 Contest early next summer, and hoping with you for better luck.

Pretty Photographer

One of the nicest things about preparing *Trick Photography Tells A Children's Story* for this issue was that we had a chance to interview the co-author of *The Secret of the Two Feathers*, Helena Kolda. She's as attractive as she is clever, and we thought we should share this picture with you.

Co-author Kolda

Tell Us What You Like

Every issue of PHOTOGRAPHY represents an attempt by the Editors to give you, the reader, what you want most in a camera magazine. Often our choice of material is influenced by the letters and comments you address to us. Beginning this month, as a kind of wide-scale double-check, we'd like you to participate with us in selecting the kind of stories and pictures you would like to see in our pages. Won't you fill out this coupon and put it in an envelope, or paste it on a postcard, and address it to: Candid Shots, PHOTOGRAPHY, 366 Madison Ave., New York 17, N. Y. Thanks in advance for helping make your favorite magazine even better!

Check each article according to its interest and usefulness to you:

	Superior	Good	Poor
Advanced Enlarging	☐	☐	☐
Find the Flash	☐	☐	☐
Carroll Seghers II	☐	☐	☐
Suitcase Studio	☐	☐	☐
Holiday Greetings from the Pros	☐	☐	☐
Tri-X, the New Superspeed Roll Film	☐	☐	☐
Trick Photography Tells A Children's Story	☐	☐	☐

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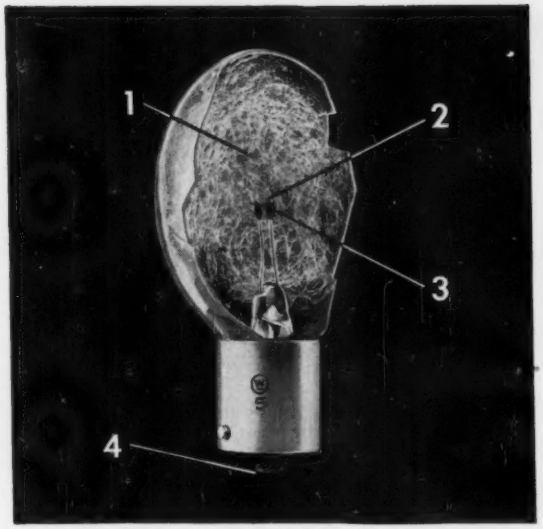

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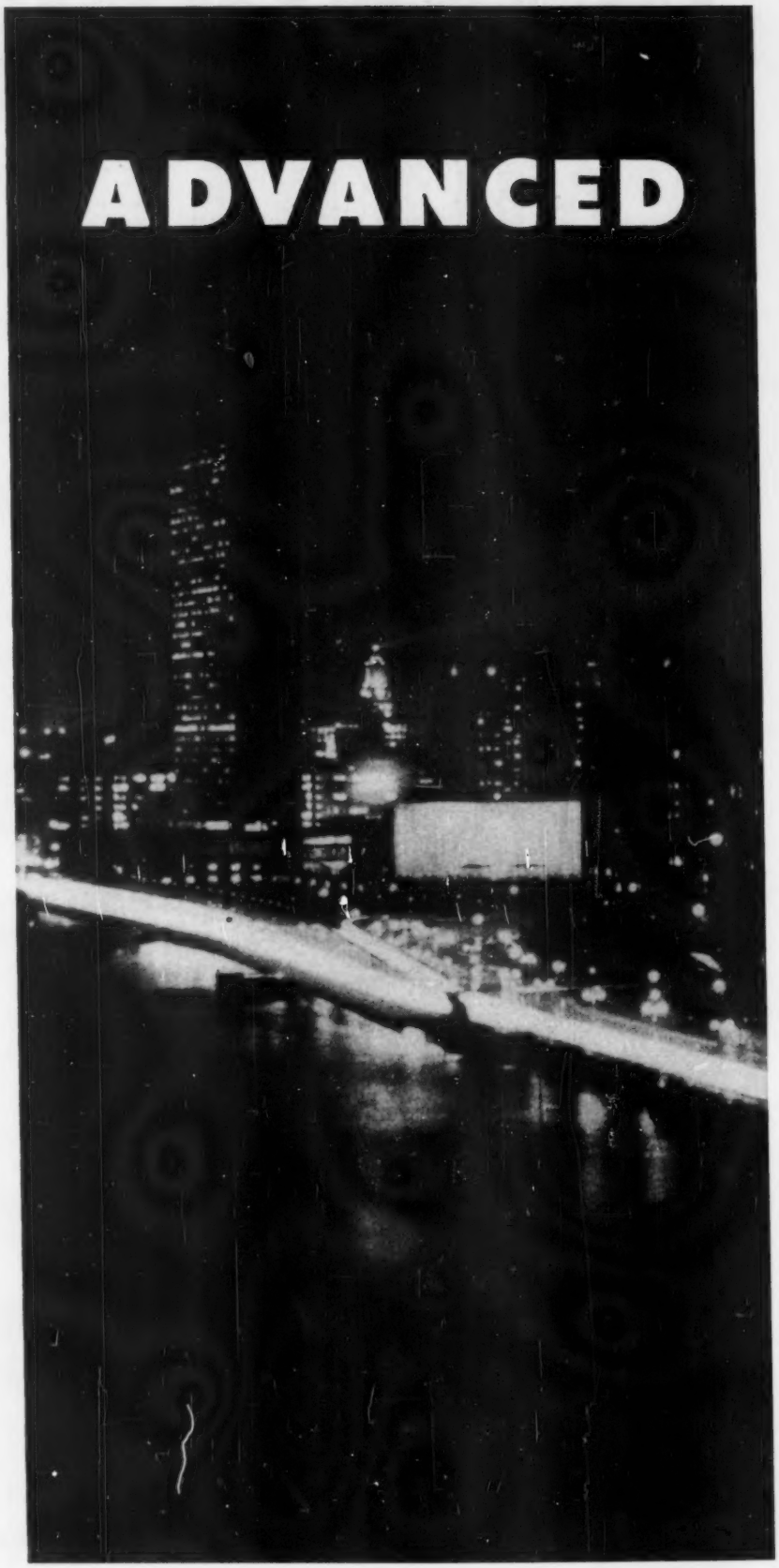
TUNE IN TV'S TOP DRAMATIC SHOWS...WESTINGHOUSE STUDIO ONE AND BEST OF BROADWAY

Do you envy the print quality achieved by professional workers? Here's everything you need to know to get the same fine results in your own darkroom.



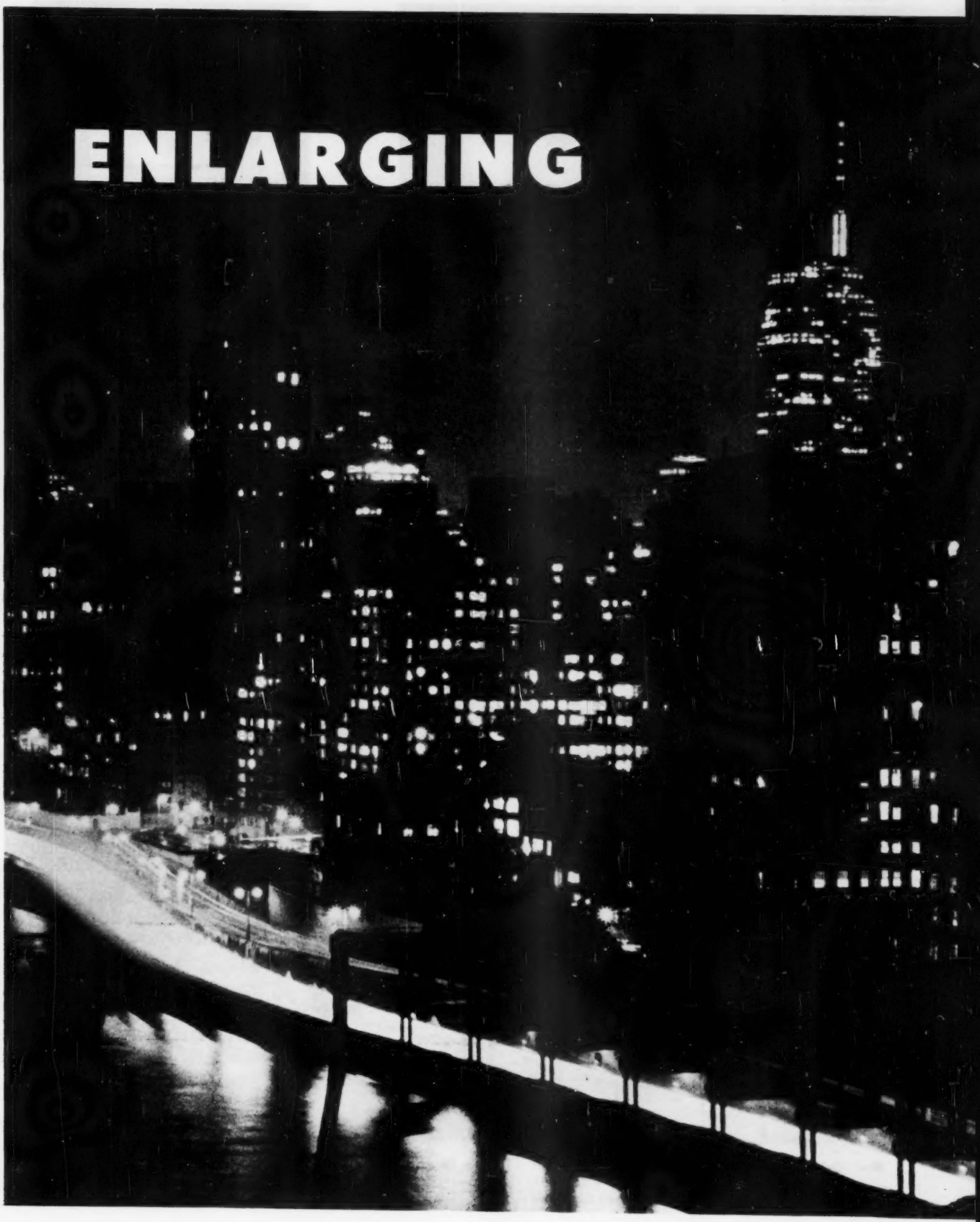
With this article on Advanced Enlarging, PHOTOGRAPHY presents the second "half" of a two-part summary on printing techniques. The first instalment, *Basic Enlarging*, which appeared in the October, 1954, issue, explained the elementary principles that form the firm base on which enlarging skill is anchored. The printer who uses more involved methods to create a masterpiece rather than a simple print does not forget or abandon these basic rules. Instead, he adds to them a second set of rules and critical judgments of a far more exacting nature, in much the same way that an expensive camera improves upon the basic box type without discarding the underlying laws of photographic optics. Therefore, a review of the preceding article will be helpful in understanding and applying the information that follows.

The worker who has mastered the simple rules of making a print: who knows the proper paper to choose for a given negative, how to set up his negative in the enlarger to get a clean reproduction of the desired size and cropping, and who knows how to make the test strip so that he may easily determine his exposure time for a given negative—this worker can be described as one who can enlarge. With this limited amount of background and much patience he can

Nocturnal Manhattan skyline required advanced enlarging techniques when 35-mm negative was blown up to make 11x14 exhibition print. A 35-second time exposure created band of lights from passing cars but gave a dense negative with many lights overexposed. Print got base exposure of one minute on No. 3 paper with the central group of buildings held back for better separation and depth. Water at left foreground and buildings on right were burned-in to provide black frame. UN building and drive were burned-in for an additional nine minutes to penetrate flare and yield some definition in street lamps.

By DAN BECKER

ENLARGING



DODGING

Holding back, or dodging, is used to reduce the tonal value of selected areas of the print. In portrait at left, a straight print, shadows on hair and side of face are too harsh and black. By holding back light from these areas they are made softer and lighter as in the print at right.

BURNING IN—1

be fairly successful in his printing efforts.

But his success can be compared with that of a new driver who knows how to start the engine of his car and how to get the mysterious thing rolling and how to keep it from running off the road. In other words, it is a good start in the right direction, but only a start.

To become expert, the driver (and the printer) must master all the tricks and methods available to him which have been used by other successful workers in his field, to gain the exact, pin-point control by which he can force his tools to do his bidding.

Advanced enlarging fits this description. It allows the worker who has mastered its essential details to do with his negatives and printing materials what he wants to do. He has a freedom of operation that permits him to exercise complete control over his printing effects.

It is possible to define advanced enlarging as a story-telling technique rather than the easier reporting technique of basic enlarging. For here the worker does not passively allow the negative to print itself on a piece of paper of the proper contrast as in basic enlarging, but instead he rearranges its

Most kitchens can be converted into professional-type darkrooms. Note enlarger at right directly opposite developing tray to save steps. Light-proof black blind covers the window.

Aids to advanced enlarging include: top left, a print timer which automatically turns off enlarger after preset exposure; top right, foot switch; bottom, interchangeable enlarger lens and condenser.

Burning-in is just the reverse of dodging. An area to be darkened is given more exposure than surrounding areas. Highlights on model's hair in straight print at left are unnaturally bright. Additional exposure on this area alone adds tone, portrait, right. How-to directions on next page.

BURNING IN—2

Another use of burning-in is to eliminate or reduce distracting white spots on dark background areas. Metal pipes and light switch reflect annoying highlights in the straight print at left. These highlights are easily obliterated by prolonged burning-in, as shown in right print.

Precise contrast control is a key tool of the advanced darkroom worker. Standard papers usually come in four or five different grades. However, the same grade number of different papers may vary considerably in the degree of contrast provided (see chart). Below are three grades of three popular brands which will serve most darkroom needs. Brovira 1 is the softest of the standard papers. Kodabromide is usually considered the medium No. 2. Velour Black 3 is a high-contrast No. 3 useful for negatives of good quality but slightly on the "flat" side (low in contrast). Alternate system of contrast control is provided by set of 10 Varigam filters and two types of Varigam variable-contrast papers, right. High-speed Varigam is somewhat softer than regular surface.

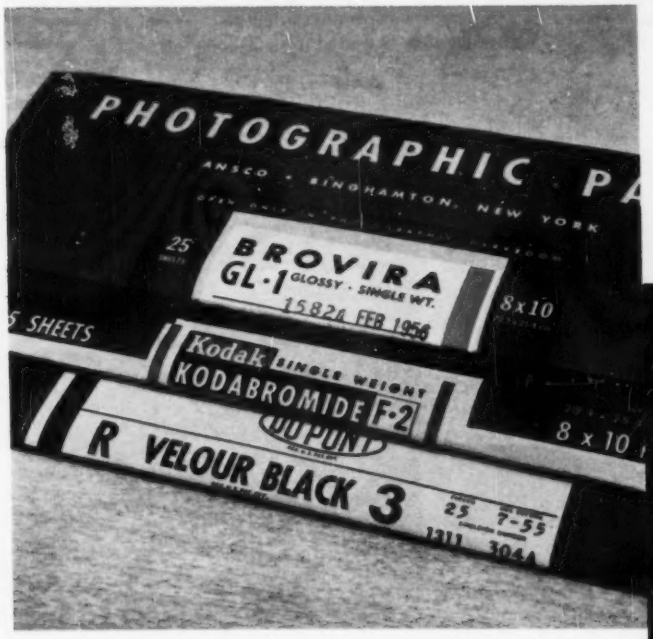
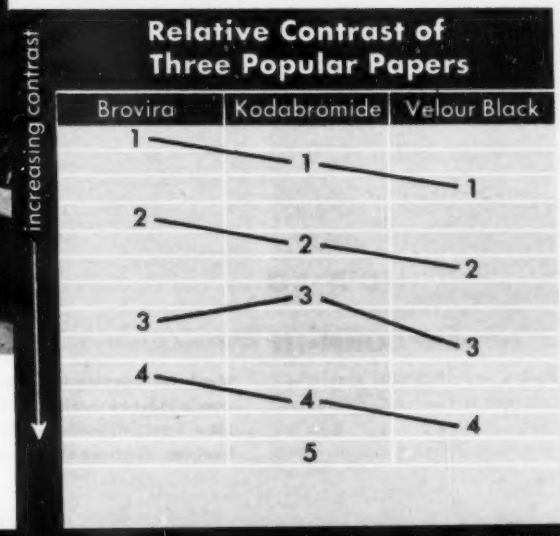
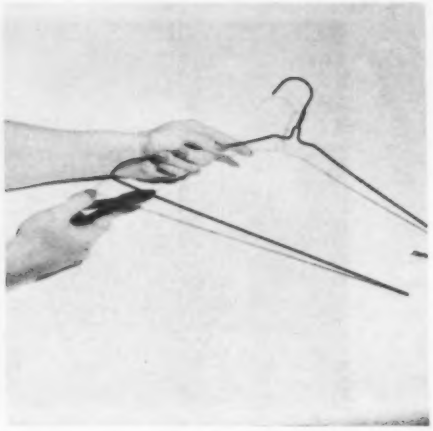


Chart shows how the advanced worker has an actual range of 13 contrast gradations to choose from, by making use of the differences between three popular papers: Brovira, Kodabromide, Velour Black.



HOW TO DODGE



Small-area dodging is best accomplished with a simple device known as a "tickler." You can buy ready-made set, but it's easy to make your own. First step is to snip off straight section of wire hanger.

Bend ends of the wire to form two loops of different size, as shown above. Make three such wires to provide a choice of loops ranging in diameter from about one to approximately three inches.

tonal values to give his print the varying shades of gray, black, and white he desires. He is printing the picture all the way: it comes out in the end not as a mere accident of turning on the enlarger light, or of putting this exposed paper in developer for a certain amount of time, but as an interpreted reproduction of the scene the photographer saw in his viewfinder.

What is meant by these terms storytelling and interpretation? Any of us who have enlarged are familiar with the way photographic paper will reproduce a negative. The negative itself might have a long range of tones, including a lot of detail in the blacks (bright highlight areas) and even more in the thin, transparent areas (shadows). But the correct paper, when exposed to it, may lack much of the highlight and shadow detail simply because enlarging paper is less sensitive than film to slight variations in light intensity. In other words, it has a shorter "scale." Then the print will be a hasty reportage of the scene and may be compared to the efforts of a newspaper reporter who descends on an event and gets all the easily dug-up facts on paper for his readers without going into the minute details of the subject.

Most of the time, however, the negative will need a more sensitive and discriminating response than the paper can normally yield. This is usually the goal of advanced printing: to alter the balance of shadow and highlight detail in such a way that the finished product becomes the storyteller of all the information the negative has to offer.

There are times when the negative may have detail in the shadows and/or highlights that will not do the finished product any good. White spots from reflected objects leaping out of a black

HOW TO BURN-IN

Mask for burning-in small areas is easy to make from a sheet of cardboard measuring 8x10 or larger. (Use the cardboard that comes with your paper.) First step is to trace a circle around edge of a quarter.

Cut out marked circle with sharp knife or razor blade and then scrape inside edge to make it smooth and clean. Only one mask is needed since size of spot can be controlled as shown right.

White adhesive tape now is wound over the wire loops to complete the tickler. Not only is adhesive tape opaque, but its whiteness makes the tickler easier to locate in the dim illumination from a safelight.

Size of shadow can be varied by raising or lowering tickler as well as by using different size ends. Keep tickler moving slightly with a gentle rotating motion, or hard lines will form on print.

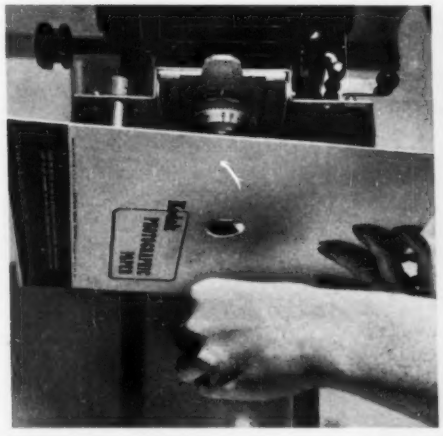
For large areas your hand or hands are an excellent dodging tool. Remember to keep them in motion. Raise or lower to control size of cast shadow.

background, in a portrait, can distract from the subject and ruin the effect of the picture. Therefore, the darkroom worker has to interpret a negative to permit only those details to show in the print that will help, not destroy, the desired effect. The finished result may then have a certain balance that will aid the composition by permitting the eye to go to the important part of the picture immediately and without any distracting influences.

It is obvious that in this type of work greater attention is given to detail than in basic enlarging. As a matter of fact, it is almost correct to say that in this type of enlarging the details are all-important. Almost, but not entirely true, for the print on which all loving care was directed to the minor points without proper attention being given to the over-all contrast, and cropping can be a bore and a failure. A blending of concern with the general appearance of the print and the lesser parts of the whole that add up to it are always in the thoughts of the advanced worker.

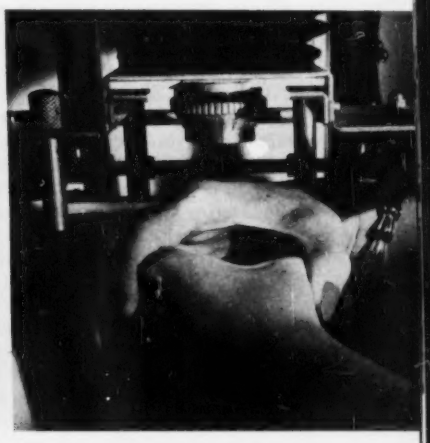
All good printers are craftsmen who have learned how to overcome the technical limitations of the materials with which they work. They know all the tricks of choosing paper contrast and special surface textures and tints. They are expert at "dodging," both with the hands for large areas and with the indispensable tickler or equally important dodging mask for smaller spots.

The ability to cope with these problems of manipulation in the dry phase of enlarging is matched by an equal facility in the wet phase, when the print goes through the developing process. Here, they know how to save a print on which the exposure may have been slightly off (or on which the exposure



Hold mask fairly high to prevent light from spilling over edge onto print. The circle of projected light may now be too large. If so, cup your free hand and open or close it to control size of light circle.

Mask should be kept in gentle motion to prevent formation of sharp lines. After a little practice you can learn to burn-in quite small areas. Burning-in is done *after* the over-all exposure.



The hands alone provide a flexible tool for burning-in just as they do for dodging. Cup hands as shown above and hold close to lens to prevent spill.

White viewing light over hypo tray is turned on after print is fixed. Its purpose is to provide a standard level of illumination for judging print tones and contrast.

Wet side manipulations

Swab for applying concentrated developer, above, is made by attaching a wad of absorbent cotton to the end of a pencil or other stick with a rubber band. Convenient "wet side" setup is shown below. In this case room layout required a right-to-left arrangement to put developing tray near enlarger. Sink is used for water bath between developer and fix. Note graduates (holding concentrated developer and potassium ferricyanide solution), thermometer, and timer.

was especially difficult) by the application of hot water or warm developer to bring up parts of the print that were underexposed. In cases where parts got too much exposure by accident or because the old problem presented itself of not having enough hands to "hold back" all the thin areas, they know how to save an otherwise excellent print, in the hypo tray, by the application of a reducing agent.

There are two other pieces of "equipment" with which the advanced printer is endowed or acquires—tireless patience and critical judgment. It is not enough to know how to apply all the tricks of manipulation unless the worker is willing to be his own toughest critic. For in enlarging, the greatest rewards come to the worker who will do a print over if it is not quite what he knows can be gotten. Sometimes a beautiful print can be made on the first try, but more often it takes two, even three or more attempts to get the best possible result.

Some years ago, a field representative from one of the leading paper manufacturers lectured a group of professional printers on the finer points of enlarging. He had helpful suggestions to make, but the meeting broke up amidst loud laughter when he unshakably stated that "no one expects a printer worthy of the name to 'get it' on the first attempt, but he sure as hell better do it the second try!"

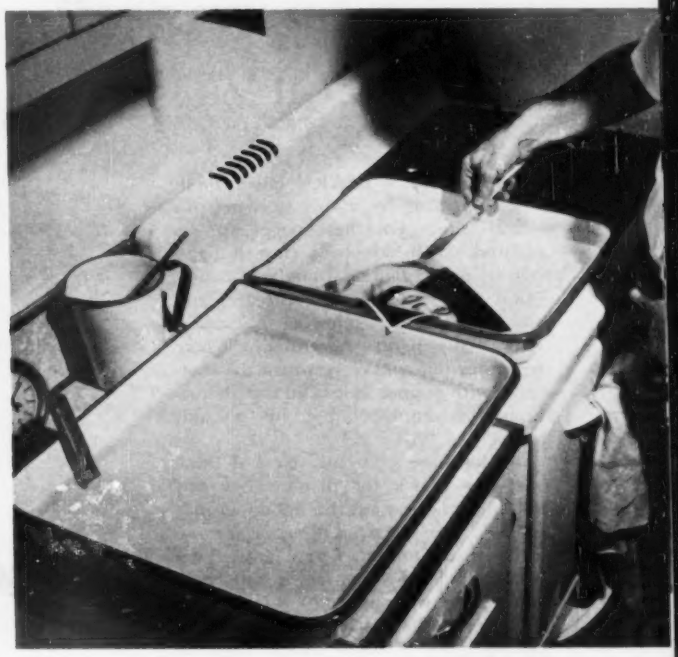
This manufacturer's representative made the mistake of telling people who know better to use the "good enough" approach in their work. If they did, they would not hold their jobs for long because it does (*Continued on page* 170)

Local reduction: Use potassium ferricyanide solution (about 1/4 ounce per glass of water) to "open up" shadows. Apply with swab by white light after fixing, then dunk in hypo to halt bleaching.

Local intensification: To bring up badly underexposed areas of the print apply warm concentrated developer (stock solution strength) with a cotton swab. The developer concentrate is kept in graduate near developing tray.

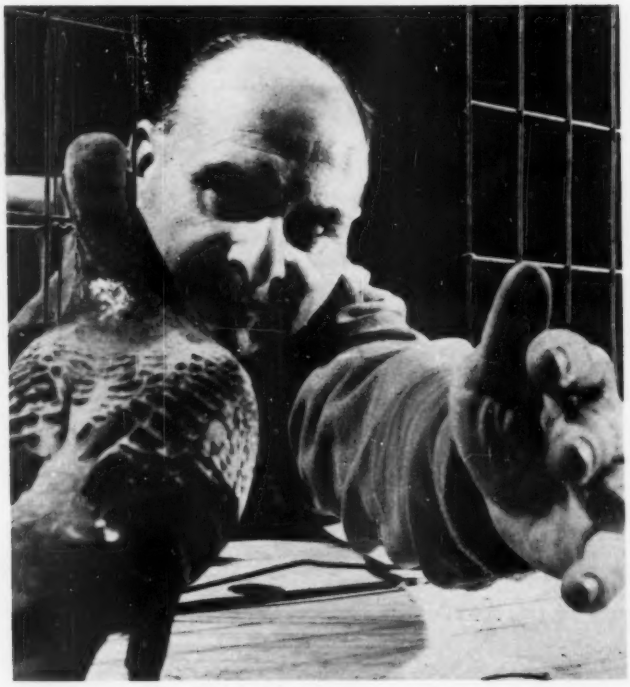
Over-all reduction: To get sparkling white highlights bathe print in dilute solution of potassium ferricyanide. Print should be fixed a few minutes, bleached, then returned to hypo to fix fully.

Over-all intensification: An underexposed print sometimes can be saved by bathing in a tray filled with hot water or warm dilute developer. This tray should be placed close to developing tray to permit quick transfer.



FIND THE FLASH

photographs by Douglas Grundy



PROBLEM: To create a dramatic picture showing some of the tension that exists between man and bird when a man reaches to catch a bird.

Can you tell how many lights were used to make these shots and where they were placed?

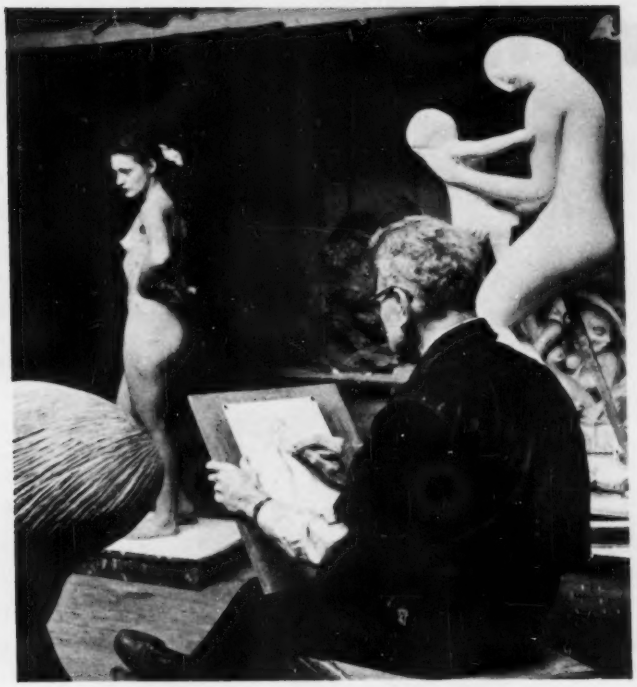
YOU CAN LEARN much about lighting by simply studying pictures. On these pages are six pictures which have been cleverly lighted by photographer Douglas Grundy. Look over each of these pictures and ask yourself the following questions: How many lights were used? Where were they placed? Were any of the shots made with bounce flash? Did the photographer accomplish what he set out to do?

Shadows are a key to many of these questions. Look for them. They can tell you how intense the light was that created them, and what direction it came from. Also, note how large an area was lighted before trying to decide how many lights were used.

Take time to sketch your idea of how photographer Grundy solved each of these problems. Then, turn to page 166 and compare your diagrams with the correct setups and see how good a photographic detective you are.—

PROBLEM: To get an available-light type of picture of an Army chaplain writing without risking the possibility of movement in the subject.

For answers see



PROBLEM: To show sculptor Hugo Robus at work in his studio under lighting conditions that are typical of a room with a large skylight.

PROBLEM: To duplicate lighting found in hospital rooms, while getting a candid view of a recovering young patient.

PROBLEM: To keep the emphasis off the ballerinas and on the ballet shoes while making it obvious that both dancers are in a ballet shoe shop.

PROBLEM: To create bare-bulb type of lighting found in submarines without burning out the figures in the foreground.

lighting diagrams on page 166

Carroll Seghers II

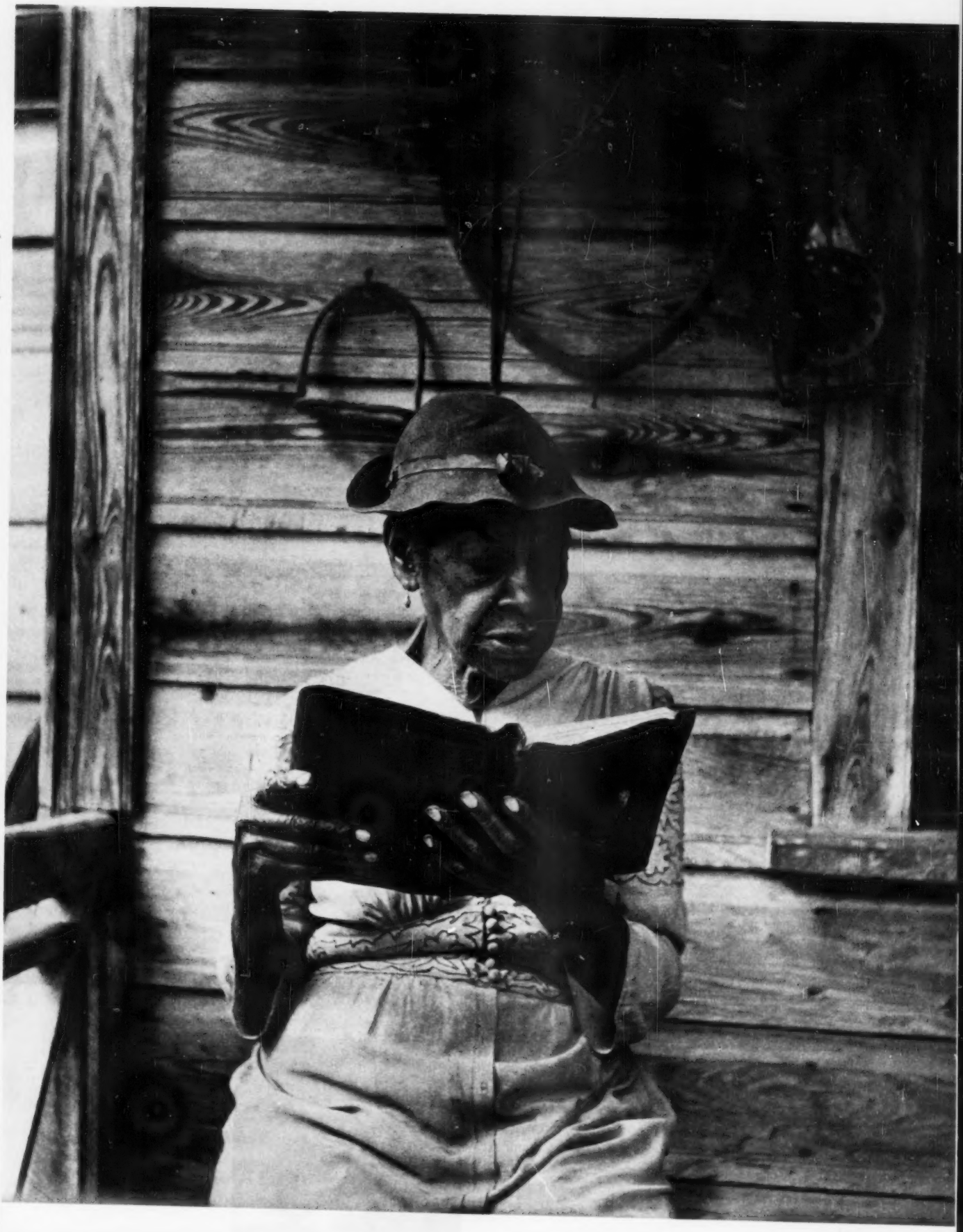
This now-successful photographer restlessly pursued flying, law, and jewelry-store managing until fate brought contentment and a career.

Wounded bandit's capture in Paris, above, was part of impromptu sequence taken by then-rank-amateur Seghers, alert and on spot with loaded Rollei, and was immediately sold to Paris-Presse, thus fortuitously launching him on his photographic career while still on his honeymoon.

Sponge diver, right, was shot by Seghers much later after eventual success was followed by flood of assignments. Photograph was part of first underwater-picture-story coverage of the CinemaScope movie, *Beneath the 12-Mile Reef*. Seghers used a Rolleiflex with underwater housing.

WITH his young bride clinging to his arm, an unaccustomed camera bulking tourist fashion about his neck, and the lilt in his step that a Parisian summer morning gives it, Carroll Seghers II strode out one day into Le Quartier St. Georges for a round of wedding-trip sightseeing. In the sunshine of Paris suddenly a shot sounded. Carroll's arm abruptly dropped the hand of Betty, his wife. Another shot slammed! Then a third! There was a shout nearby, as of someone cheering. Betty Seghers spun around and saw Carroll sprint down the street, running toward a commotion a block away in the direction of the sharp explosions. His hands fumbled awkwardly at

Religiously poring over her bible, old woman's picture was one of four portraits of Negro faces at Sunday worship which won for Seghers first prize and $2000 in the Individual Picture Division of *Life's* Contest for Young Photographers in 1951. He tried to work on other days of the week but found that "Sunday is the one day they feel free. Their faces didn't look the same on Sunday."



When a photographer's wife has a baby, a picture story is inevitable

The miracle of life is an old story, but always new to the woman experiencing it for the first time. And when that woman's husband is a photographer, it provides him with wonderful, ready-made picture material which Carroll Seghers adequately took advantage of from the time model wife Betty (shown "before," far left above) broke the news to him. Center, in her fifth month, Betty regards her much altered figure; above right, she shops for the very necessary carriage. Left, she experiences the new magic of first signs of life. Below left, the joys of motherhood probably are seeming a bit dubious now during the final throes of labor; an anesthetic will be administered in a moment. Below, Seghers, now exiled from the delivery room, made this picture through a small window during the delivery. He was on hand again though to record the climactic moment when mother sees child for first time, right. He used a Contax for this series, which first appeared in *Cosmopolitan* magazine.

his Rolleiflex as he readied it for action.

It was from these ingredients—gunfire on the street of a Paris quarter and a new camera that happened to be ready at the right time; from these that the career of Carroll Seghers II was concocted. From the snapshooting tourist it was a long road to the emergence of Carroll Seghers II as a well-known photo-journalist covering Florida and the Caribbean area. It was a process ground out through perseverance, luck, daring, ignorance, and practice before Seghers could come forward three years later to claim a top prize in *Life* magazine's first nation-wide contest for young photog- (*Continued on page* 198)

Suitcase Studio equipment necessary for indoor photography is shown above. Complete studio includes: **1** camera, **2** narrow aluminum reflector, **3** two clamp-on holders for reflector photofloods, **4** spare photoflood bulbs, **5** tripod, **6** two light stands, **7** exposure meter, **8** film, **9** male plug, **10** extension cord with triple outlet. Method of packing suitcase is shown at right. If items do not fit snugly, fill empty space with cardboard.

UITCASE STUDIO

by Joseph Foldes

Carry your studio with you. Here's how to pack everything you need into a space no bigger than a two-suiter

NEED a studio for indoor photo work? Expensive equipment and space are the usual requirements, but if you haven't the needed room or money why not assemble a "Suitcase Photo Studio"? It contains everything the average small studio needs; many professional photographers are working with just this equipment.

The portable photo studio consists of a large, strong suitcase (illustrated case is 26x14x7 inches) to carry the necessary equipment for indoor photography. In purchasing the suitcase from your local luggage dealer be sure it is long enough to fit your largest piece of equipment, usually your tripod or light stands. Your present camera, tripod, exposure meter, and film will serve your indoor as well as outdoor photographic needs.

You need purchase only two light stands (preferably aluminum, because of its light weight), three sockets with clamps and switches, one narrow aluminum reflector, four photoflood reflector bulbs, two number 1 photoflood bulbs, and an extension cord equipped with a male plug and a triple outlet. The narrow aluminum reflector equipped with a number 1 photoflood bulb serves as a substitute spotlight for limited-area lighting. However many photographers prefer to use the RSP2 bulb—which is similar to the photoflood reflector bulb but throws a "spot" light with a beam of only 20 degrees. The reflector bulbs are complete lighting units with built-in silvered reflectors in the bulbs.

In packing the suitcase you start with the heavy items first. These go into the rear bottom part of the suitcase, where they will remain when the suitcase is carried by the handle. The weight resting on the bottom cannot shift to break the bulbs. The camera, accessories, and film are placed in a gadget bag first, then into the suitcase. The bulbs in their cartons go in last. If the items do not fit snugly fill out the empty space with corrugated cardboard. The fully packed suitcase is rather small and light enough for the average person to carry without strain.

While deceptively simple, the equipment contained in the suitcase enables you to set up a studio anywhere at a moment's notice and do as good and varied work as photographers in permanent studios.

After you have assembled your equipment for your photo assignment be sure to check that you have a pleasing background. Distracting backgrounds of floral-patterned wall paper can be either thrown out of focus by the use of a wide aperture, or eliminated through the use of close-up attachments for your camera lens. If you prefer, a plain white sheet can be attached to the wall to serve as a background.

Family and friends are always flattered to receive a lifelike studio portrait, but usually dislike the time involved in going to the local photographer. You can take these portraits of family and friends in their own homes. After the sitting your suitcase studio has another advantage besides being easy to carry home. Its compact size allows storage even in the smallest apartment.—

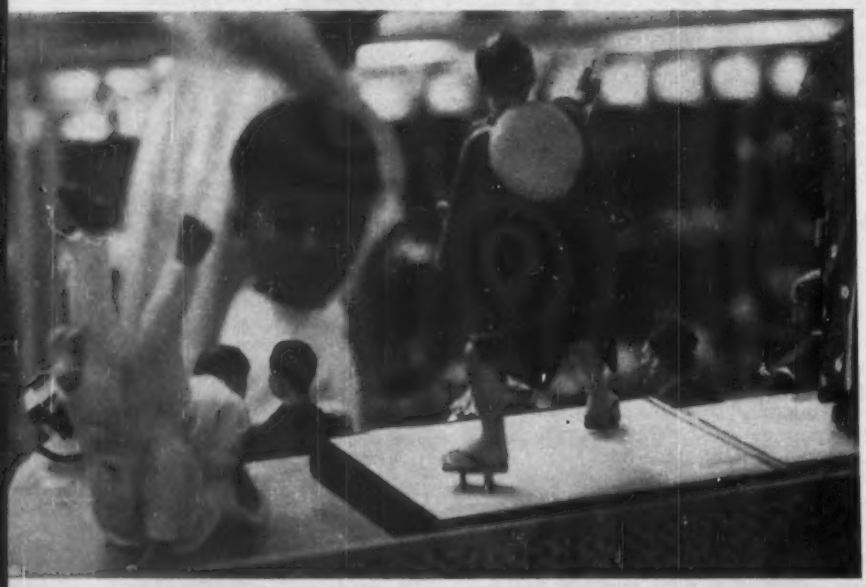
Suitcase measuring 26x14x7 inches is easily portable. Place your bulbs at top of suitcase to prevent breakage.

HOLIDAY GREETINGS

Karl Gullers, famous Swedish photographer, used this whimsical study of his young daughter.

Ed. Wallowitch caught a little angel walking with his imaginative camera, printed it small.

EVERY year around now photographers begin stewing about the greeting-card problem. Many strain hard for clever, complicated creations that take endless hours in the darkroom and with scissors and paste pot. Yet the most effective cards are often the simplest—just good pictures printed on plain paper or mounted on cardboard with the message printed or written in longhand on front or back. Those reproduced on these pages were received last year by PHOTOGRAPHY editor Bruce Downes from professional photographers. They are in a variety of sizes and shapes and some are folded. Some are humorous but most are serious, and all of them are done in good taste. They pretty well prove that you don't have to go to great lengths with cutouts, elaborate folds, and trick devices for effective photographic greetings. It is possible to be clever without being complicated. If you're in the mood, you can shoot a special picture as Philippe Halsman and Milton Greene did, but a careful search through your negative file is almost certain to turn up suitable subjects.

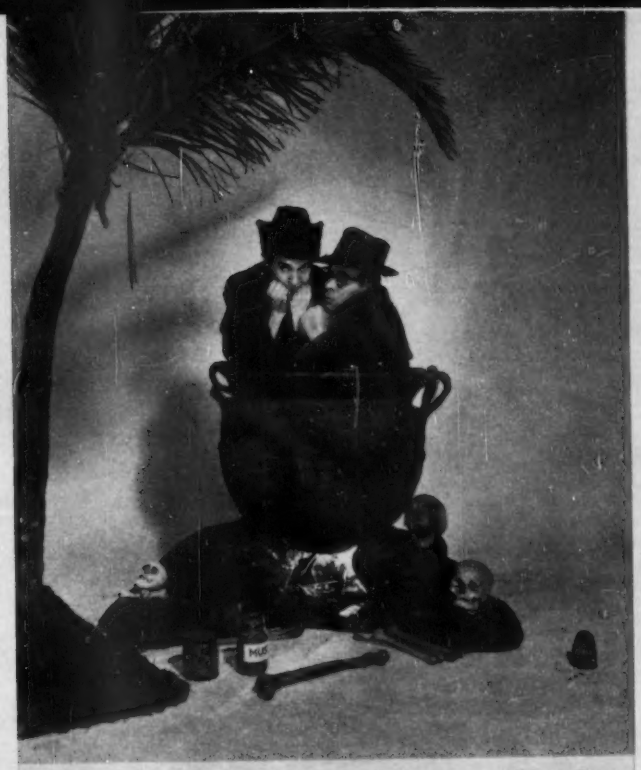


Barrett Gallagher found the Christmas spirit in this picture he made of a toy shop in Japan.

David Linton felt that this one from

from the pros

Karsh made use of a religious theme with this striking shot of a Newfoundland convent statue.

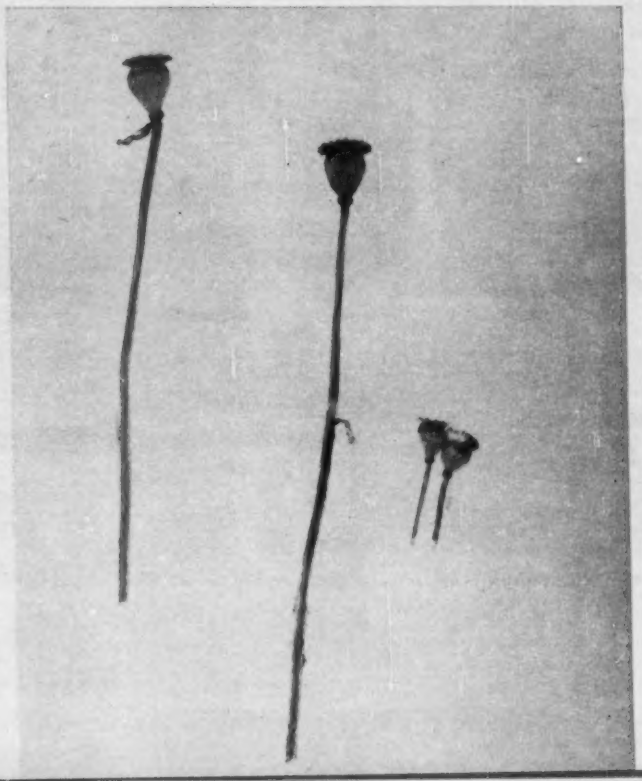


This is the Christmas stew we talked about at Tony's.
Happy New Year! Y + Ph.

Philippe Halsman took advantage of some props in a ballet he was covering to show what the holidays can do to you if you don't watch out.

Ferenc Berko mounted this high-contrast print of a simple picture of flower seed pods on a red card and placed the greeting on the back.

his famous horse series effectively conveyed the season's spirit.

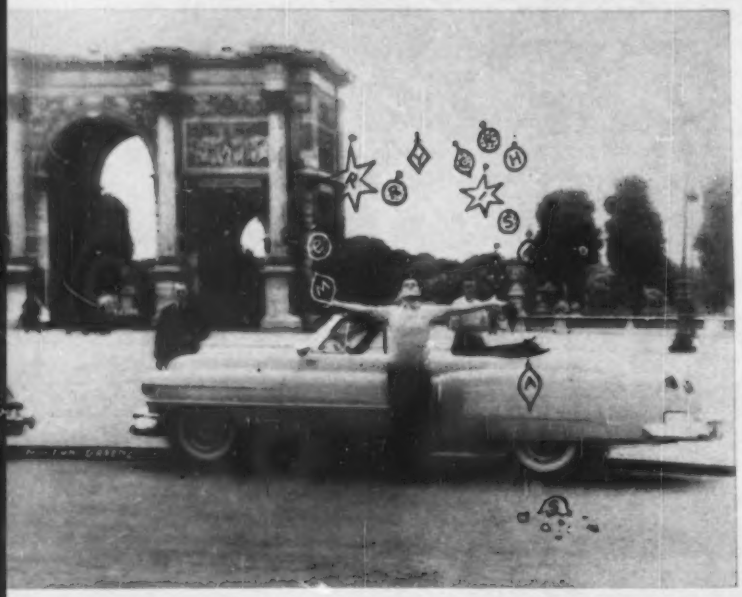


continued on next page

GREETINGS continued

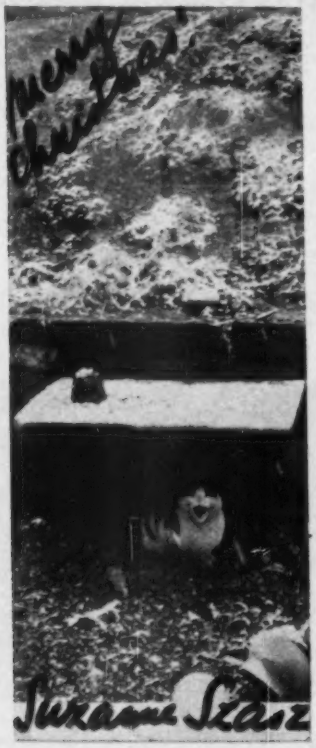
Ylla, renowned photographer of animals, greeted her friends with these singing seals.

George Csorna chose this shot of Santa in Macy's parade on New York's 34th St.



Milton H. Greene, with pen, ink, and photo, went in for capricious holiday high jinks.

Suzanne Szasz's cat cheerfully chirped happy Christmas greetings to her friends.

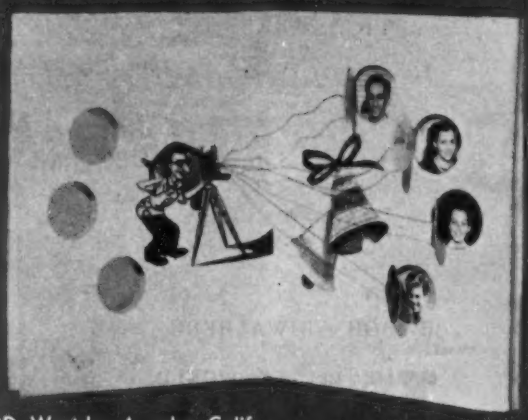


GREETINGS

from our readers

Amateurs devote more time to making Christmas cards than do the pros, as these prizes from last year's greeting card contest show. They try harder for originality and ingenuity, sometimes winding up with pretty elaborate creations, which, if fifty cards were required, would take from now to next Christmas to make. Edward Hamod's card, for instance, had hinged tree ornaments tied with threads to the front fold, which when opened disclosed portraits of the family members. Whether you're a hobbyist or pro, you'll get ideas from these four pages.

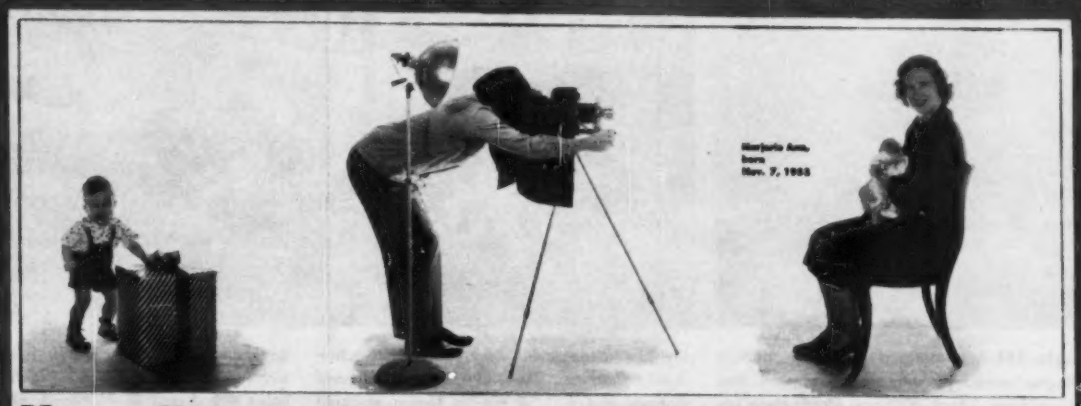
OLGA B. CHAMBERS, San Francisco, Calif.



EDWARD HAMOD, West Los Angeles, Calif.

ROBERT B. HILL, Los Angeles, Calif.

ELLIOT V. MOCK, Seattle, Wash.



JOHN E. FLAVIN, Rochester, New York

TRI-X *the new superspeed roll film*

Here is PHOTOGRAPHY's first report on Kodak's fast new film, now available in 35-mm, 120 and 620 rolls, and 4x5 film pack

By BOB SCHWALBERG

THE LITTLE WORLD of fast lenses, hot developers, and astronomical film speeds, which goes by the awkward name of available-light photography, has just been turned over, shaken up, and politely booted into the age of the atom, the jet, and Dr. Bannister. This technological hot-foot was administered gradually during the past spring and summer when the Eastman Kodak company began releasing small samples of celluloid dynamite variously labeled S.O. 1107 (35-mm), S.O.1099 (120 and 620 rolls), and Improved High Speed Super-XX film. This is the very same material released to the market on November 1 as Kodak Tri-X (roll) Film.

(The new film is now available in 35-mm, 120 and 620 rolls, and also in 4x5 film pack, and according to Kodak will eventually be offered in *all* popular roll and pack sizes, although the introduction dates for the additional sizes have not as yet been determined. In announcing Tri-X, Kodak stated that the new films incorporate the same basic emulsion characteristics as the recently introduced Kodak Royal Pan Sheet Film—PHOTOGRAPHY, September 1954, page 54.)

Those of us who tested the new film were unencumbered by any excess of

Indoor candids are easy with Tri-X at low light levels

Single RFL-2 photoflood lamp with built-in reflector aimed at intersection of wall and ceiling from 2-foot distance illuminated entire 11 x 17-foot living room for candid action shooting on new Tri-X film; frisky kids were stopped at f/4, 1/50 sec on 35-mm emulsion developed 14 minutes at 70 F in Promicrol with intermittent agitation—effective exposure index 800, based on Norwood meter reading

of "24" with slide out; youngster on rocking horse was caught at 1/500 sec and f/2.8 with twin-lens reflex camera loaded with 120 Tri-X roll film—but somewhat closer to the single light source. Film was developed in Promicrol for same time as 35-mm—effective speed, 1,000! Contact print inset in the lower left-hand corner of the enlargement indicates the sharp fine-grain pattern of the blow-up.

Kodak Super-XX

Ilford HP-3

Kodak Tri-X

Comparative performance of Tri-X 120 roll film against that of popular Super-XX and HP-3 roll films under identical exposure, processing conditions shows great advantage of new film: 50-watt lighting—Norwood meter reading "8" with slide out; 1/100 sec, f/4 (effective speed 800); all three films developed in D-76, 15 min, 68 F; enlargements exposed straight on #2 paper for 15 sec and developed together for 1½ minutes.

technical data. No film-speed ratings for daylight or tungsten illumination were given. Nor were we provided with any time-gamma development data. What we were told was contained in a brief sheet of Tentative Instructions which made the following points:

Exposure: Rated conservatively, this film is approximately twice as fast as regular Kodak Super-XX Panchromatic film.

Development: Use of Kodak Microdol, D-76, or DK-50 is suggested. Development times will be approximately the same as those recommended for Kodak Plus-X Panchromatic Film. Caution: Kodak developer DK-20 or other developers containing sodium thiocyanate or sodium thiosulphate should not be used with this film, as a surface scum may be formed.

Color sensitivity: Fully Panchromatic, Type B sensitizing.

Because we were limited to slightly more than a dozen rolls each of the 35-mm and 120 roll films, we decided to limit our tests to two developers, Kodak D-76 and May & Baker Promicrol. D-76 is the yardstick by which all developers are measured, and Promicrol has been the favorite speed developer of the we-can-take-a-picture-anywhere brigade for the past three years or so. Fully recognizing the fact that really definitive results could only come after months of experience with many more than two dozen rolls of film, we nevertheless attempted to answer the following four questions as best we could.

(1) What reliable film-speed ratings can be employed with Tri-X under various daylight and incandescent lighting situations *without resorting to forced development?*

(2) In these various lighting conditions, what kind of contrast and general printing quality is achieved, and do the highlights have a tendency to block-up?

(3) How much latitude is provided under various lighting conditions?

(4) How does the graininess compare with that of our best known reference films—Kodak Plus-X and Super-XX and Ilford HP-3?

Our first film-speed test is reproduced, in part at the top of page 72. In this test, my long-suffering wife was seated in a black sling-chair in the corner of our gray living room. All the light present came from a 50-100-150-watt three-way lamp set at the 50-watt position. Because the lamp shade is jet black with small holes in it, the Norwood meter with its slide out read only 8 foot-candles in the subject position. The light was so dim that the camera had to be focused with the lamp in the 150-watt position, after which the light was turned down to 50 watts and a series of exposures made on 120 Kodak Super-XX, Ilford HP-3, and Tri-X roll films. Two exposures were made on each at effective film speeds of 200, 400, 800, 1,600, 3,200, and 6,400. All three rolls were developed simultaneously for 15 minutes in fresh D-76 at 68 F with five seconds agitation every other minute.

In evaluating these test results, it was apparent that the 200 negatives made on Super-XX and HP-3 were just about identical to the 800-speed negatives made on the new Tri-X film. The 400 negatives made on Super-XX and HP-3 were just thin enough to cause trouble in printing, as were the 1,600 negatives made on Tri-X. The Tri-X negatives exposed at 3,200 and 6,400 contained faint trace images, as did all the Super-XX and HP-3 negatives exposed at 800 and faster.

The three prints reproduced at the top of page 72 were made from the respective 800 negatives given identical printing treatment. No holding-back or burning-in was employed, and all were given a 15-second exposure on high speed Du Pont Varigam with no filtering. The three prints were developed together in the same tray for about 90 seconds. This exhibit is intended to show the relative effect of each of these three films under rigidly controlled conditions in a typical available-light situation. Actually, fairly decent prints were later made from the Super-XX and HP-3 negatives when the enlarger exposure was cut from 15 to 5 seconds, three seconds of which were given through a number 9 (high contrast) Varigam filter.

The test results obtained here were reconfirmed continually throughout our succeeding experiments, which indicated that even in low actinic lighting situations which cause so much trouble in available-light work, effective film speeds of 650 and 800 could be relied upon. Immersion times were standardized at 15 minutes in D-76 and allowed to vary between 9 and 14 minutes in Promicrol. (*Continued on page* 187)

Night Scene at produce market, below, was shot on Tri-X at f/2.8, 1/25 sec with light so dim that camera rangefinder was unusable.

Market interiors, above and below, favored by nearby light bulbs and reflecting surfaces, were recorded at f/4.5 and 1/25 sec on Tri-X 35-mm film developed 24 min at 68 F in Promicrol; Norwood meter reading "16" with slide out—effective exposure index about 800.

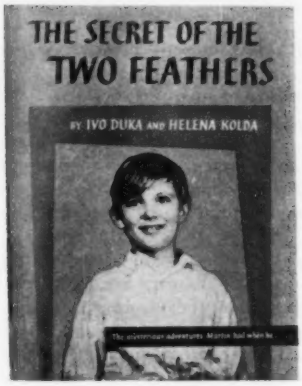
TRICK PHOTOGRAPHY TELLS A CHILDREN'S STORY

By IVO DUKA and HELENA KOLDA

"My name is Martin. I live in New York City, near Central Park. One day while I was walking my poodle Wanda in the park, a strange feather floated down from the sky and landed on my shoulder. It was a black feather, and it had a white triangle on it."

"I took the feather to my friend Mr. Wou-Chiang in Chinatown, who knows about such mysterious things. He told me part of the secret, and of how a man's shadow rebelled against him . . . It was unbelievable and a little frightening."

Rebellious shadow *picture was made from two negatives. Miss Kolda first photographed a squatting man and his small shadow, then the man stood up with arms outstretched. Half of each negative was used to make the final print. The two were matched carefully to avoid uneven overlap.*



IT IS SELDOM ENOUGH that a children's book is illustrated with photographs, and rarer still that the photographs themselves tell the story. That is just what they do in our juvenile, *The Secret of the Two Feathers* (Harper, $2.50). It is the story of a city boy named Martin, who finds two magic feathers, learns how to use their strange power to do wonderful things, and finally breaks up a criminal conspiracy and becomes famous. The idea for the book grew out of our observation of nine-year-old Ivo Jan Duka, the boy who was to play the role of Martin, and his young friends. We noticed that they had a lively interest in still photographs and a strong imaginative reaction to them—

"Before I could know the whole secret, I had to find another feather —black with a white circle this time. I found it near the Museum, just where Wou-Chiang had said I would. When I crossed the two feathers, I could do magic. Once as I was feeding Wanda sugar, I said without thinking "I wish she had two heads, so she could catch the lumps better!"

Two-headed Wanda *was produced by a method somewhat like that used for the "rebellious shadow" picture. Two shots of Wanda, a profile and a full-face, were taken from exactly the same distance, and on the same concrete surface. In the enlarger, one negative was exposed while a card held a little above the paper masked out the dog's hindquarters. Then the process was repeated on unexposed side of the printing paper.*

"I began to try all kinds of magic. I made myself taller than a bus, and smaller than my pet dog. Then I wanted to see what it would be like inside a jar I had used to catch grasshoppers . . ."

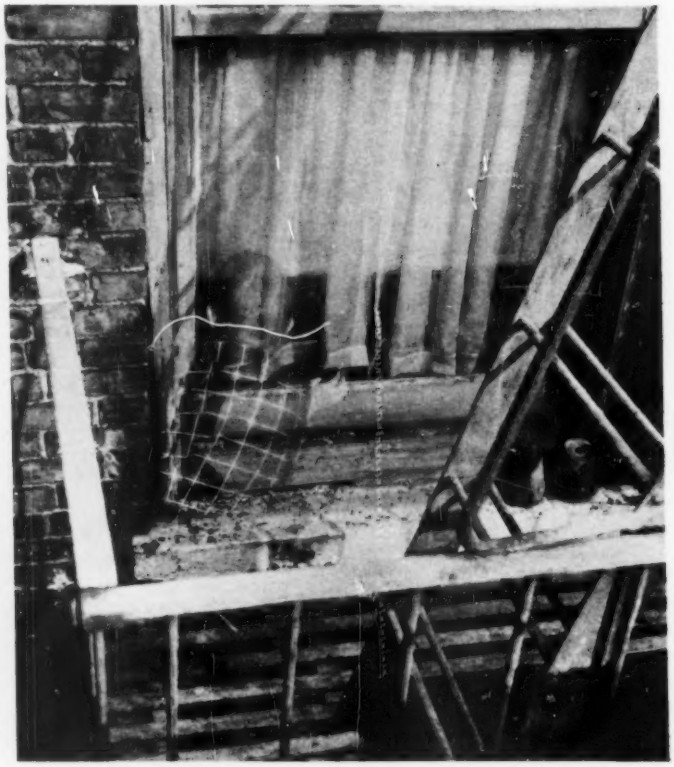
Helena made this *ingenious picture with a "negative sandwich." The boy was photographed against a black background; the jar was shot with black-paper backing; then the two negatives were placed in the enlarger to be printed together.*

something unsuspected in this day of television and color movies. Once the boys spent an hour in front of a movie theater, studying the stills from the picture—something about life on earth in prehistoric times. This set us thinking, and we agreed on two things: that children like photographs as realistic documents of events; and that at the same time they cling to a love of the old-fashioned fairy-tale fantasy. A book that could combine realism and fantasy, then, should score a real hit with them. So we set about doing it, with the help of photography.

How do you put fantasy into the essentially realistic medium of photography? One of the best and simplest ways is by trickery, both in shooting and processing the pictures. The feminine half of our team is a practiced free-lance photographer who knows the ins and outs of camera and darkroom manipulation. Both of us contributed ideas we thought would help advance the story photographically.

Miss Kolda listed all the possible kinds of photographic trickery, then Duka let his imagination weave a story through them. We discussed it, revised it, discussed it some more, and were finally ready to begin making the pictures. The first version had involved the boy's finding a beautiful blue pearl on Park Avenue. We finally settled on a more photographic magic device—a pair of black feathers—and a less exclusive setting: Central Park and Greenwich Village.

Throughout the writing and shooting of the story, the pictures and plot kept influencing each other: a story twist suggested a new picture to be taken; something that happened during the shooting session would in turn lead the plot in a



"Crossing the feathers, I made a wish: to be smaller than a dwarf for just one minute . . I started to be afraid that would be too long. In one minute a man could step on me and crush me to death."

***Helena posed** Martin (co-author Duka's son) in kneeling, cringing position. Then she made a close-up of a man's feet on curbstone. The image of the boy was cut out and pasted in place, then rephotographed.*

"I discovered that the feathers could also make me invisible. One day I was taking a free ride in a taxi, when a strange man got in, thinking of course the cab was empty. He was a gangster in disguise. I followed him to a house uptown. I climbed to the roof and went down the fire escape to look in a window. Being invisible was wonderful!"

***Invisible Martin** was the result of a double exposure. With the camera on a tripod, Helena made a short exposure of the fire escape with the boy looking in the window. Then he climbed down, and she made another exposure to register the part of the window sill and curtain that had been hidden by the boy's head and shirt.*

new direction. For instance, just as we had chosen the location for the hold-up scenes—a real-estate office in Greenwich Village—two telephone repairmen appeared, opened a manhole in the street, and started to work. We went ahead with the photographs, and wrote the telephone men into the story as detectives! Ivo Jan, who was to be the book's hero, himself contributed ideas to the plot as work progressed. The idea of invisibility was his, for example. This was one that took some thought; if the boy were to be invisible, our camera couldn't see him either, and with no image of the hero at all, the pictures wouldn't be very interesting. So we conceived the idea of a special camera with an Omni-View lens, which would photograph invisible beings as semi-transparent. The young reader not only accepts such ingenuities, but sometimes finds them the most interesting part of the story.

Of course, our cast of characters was all amateur, with no training or experience in acting or posing for the camera. Ivo Jan was interested and enthusiastic about playing Martin, but he had all the normal nine-year-old's impatience with detail. Taking this into account, we planned each scene carefully in advance, so that there would be a minimum of delay and reshooting. The boy was in school, so he was available only on late afternoons and weekends; this required another kind of planning.

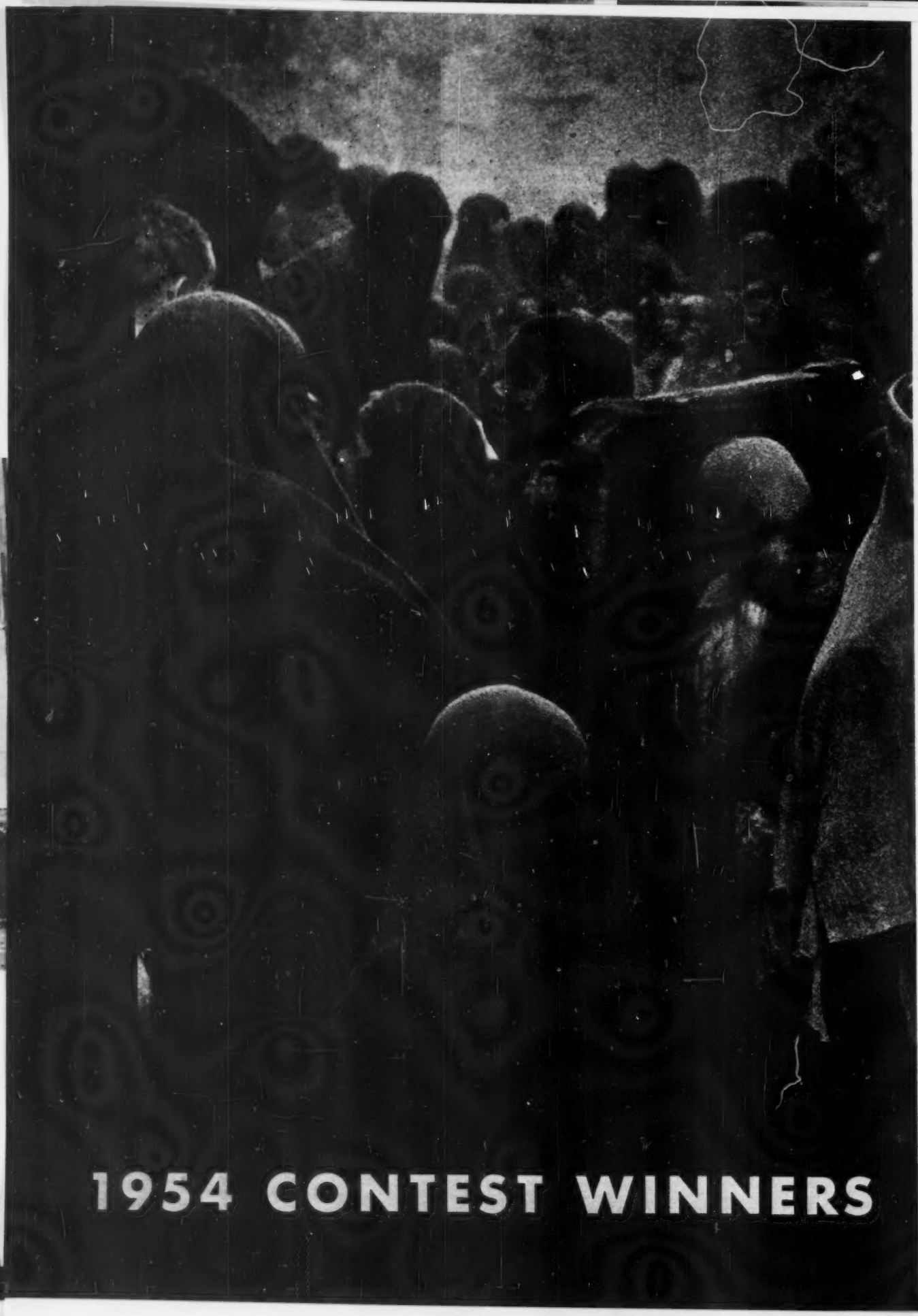
The young "actor" was naive about the emotional responses he was expected to show. When Helena asked him to look surprised, he said, "Why? There's nothing to be surprised at!" Likewise, when it was a question of expressing fear, anger, or happiness, he had an argument to (*Continued on page* 197)

"Inside, the strange man was talking with two others. The leader's name was Killinger; he was wanted in three states. They were plotting to rob a real estate office in Greenwich Village. They were going to do it after the office collected the rent from all the houses in the neighborhood. It was all planned in detail. I had to tell the police, but I was still invisible."

***Three conspirators** (played by friends of the authors) were photographed in darkened room, with light from table lamp at 1/8 second and f/3.5.*

"I had left my feathers at home, and unless I had them I couldn't be seen or heard. It was a long way home, and I was afraid I wouldn't have time. I had to run, but I made it. Everything came out all right; I was famous and got my name in all the newspapers."

***Headlines** like Martin's are printed to order for tourists and jokesters by a Times Square novelty shop.*



1954 CONTEST WINNERS

OUR heartiest congratulations to the winners of the 1954 PHOTOGRAPHY International Picture Contest! You'll find more than 50 of the prize-winning pictures in color and black-and-white reproduced in this issue, and a complete list of winners at the end of the picture section. As customary, more than 100 of the top prize pictures have been brought together to form the 10th Annual PHOTOGRAPHY Traveling Salon. Now on display at the Kodak Information Center in Grand Central Station, New York City, this salon will be exhibited throughout the country during the next few months.

First prize, black-and-white

MOROCCAN PEASANTS
By Esther Bubley

SECOND PRIZE: JAN by Lies Wiegman

THIRD PRIZE: HAND by Maurie Levin

FOURTH PRIZE: COMPOSITION NO. 6 by Giuseppe Bolla, Italy

FIFTH PRIZE: NUDE by Benn Mitchell

THE KITE by Paul S. Somogyi

THE LEAP by Donald Richardson

SANDSTORM by Joe Clark

SNOW FIGHT by Yoichi R. Okamoto, Austria

PERFORMER by Leo Stashin

→

QUEEN ESTHER by Harry S. Lapow

1954 CONTEST WINNERS continued

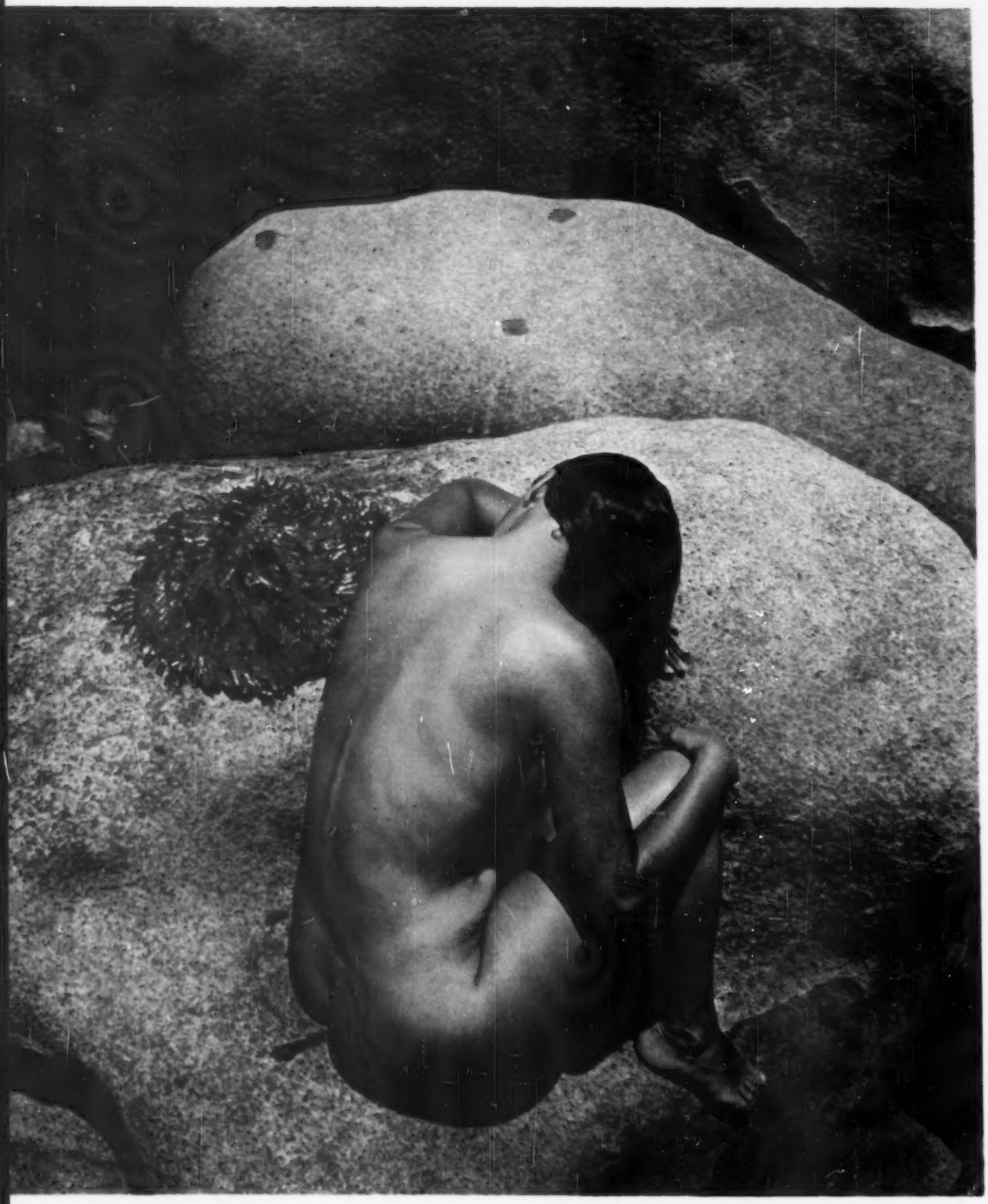
First prize, color

WAITING

By Daisy Wu, Hong Kong

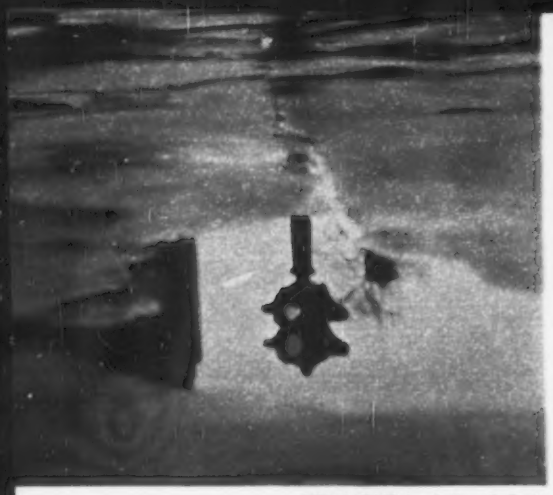
SECOND PRIZE: DEAD END by Arthur M. Rapoport

THIRD PRIZE: BULLFIGHT by Charles H. Smart



FOURTH PRIZE: NUDE ON BEACH by Fritz Henle

FIFTH PRIZE: DESIGN by James L. Weymouth



RED LIGHT by Irving J. Stein

WOMAN WITH CAT by Benn Mitchell

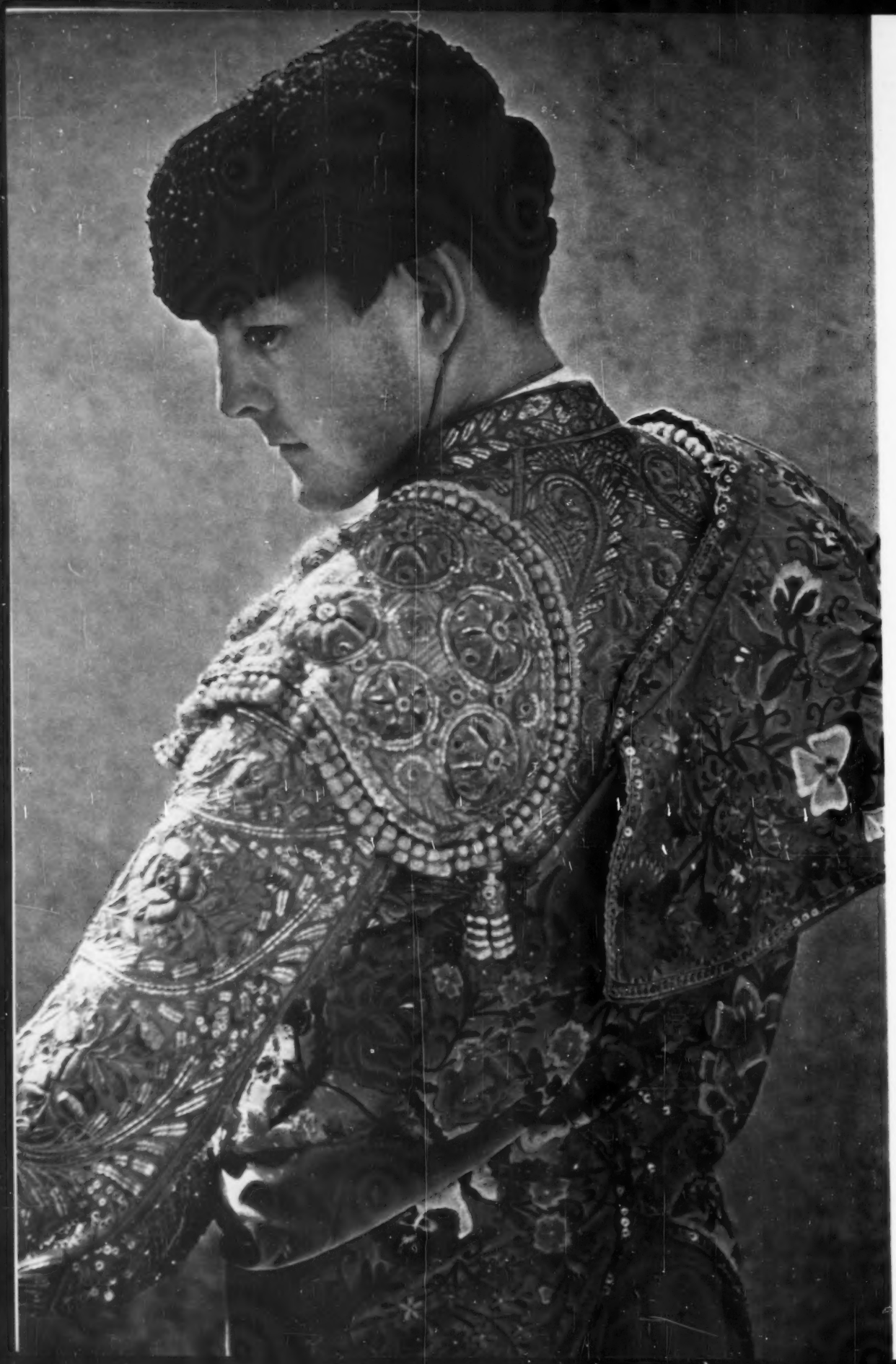
STAGECOACH by Raymond L. Propst

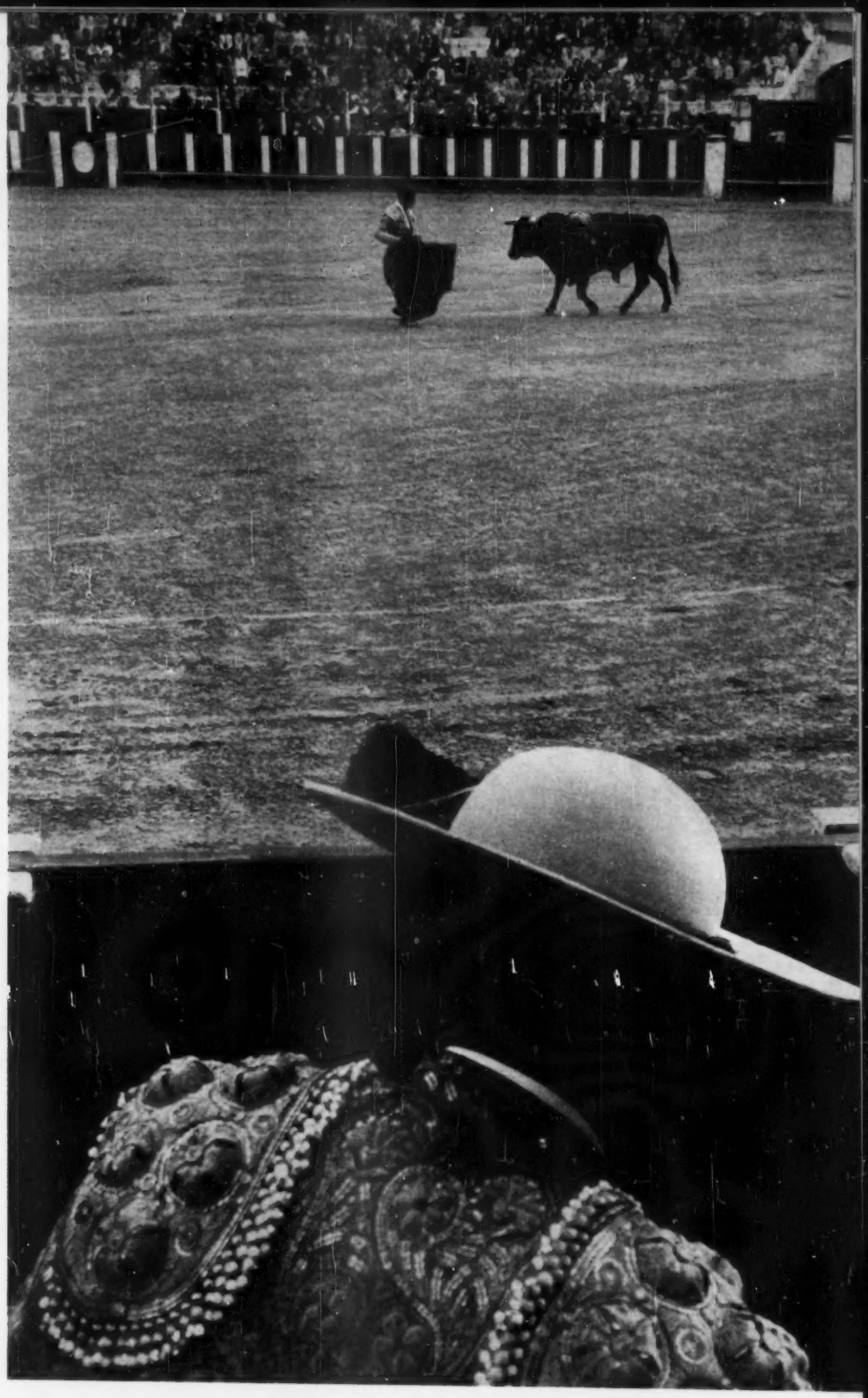
PORTRAIT by Virginia Goldberg

COLLIE by Joe Dixon

BALLPLAYER by Joe Clark

HARNESS RACER by Louis Diez Serra, Spain

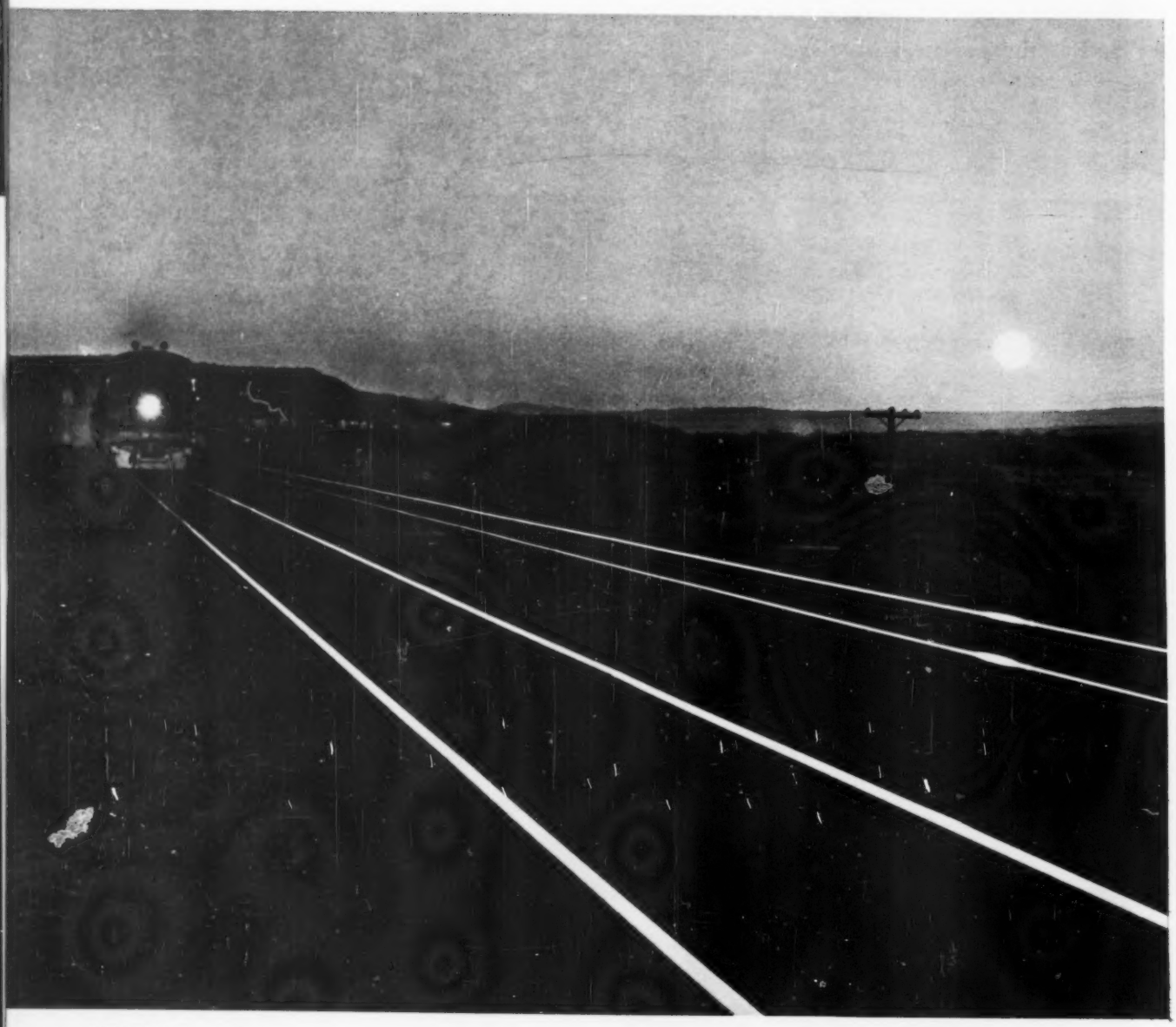




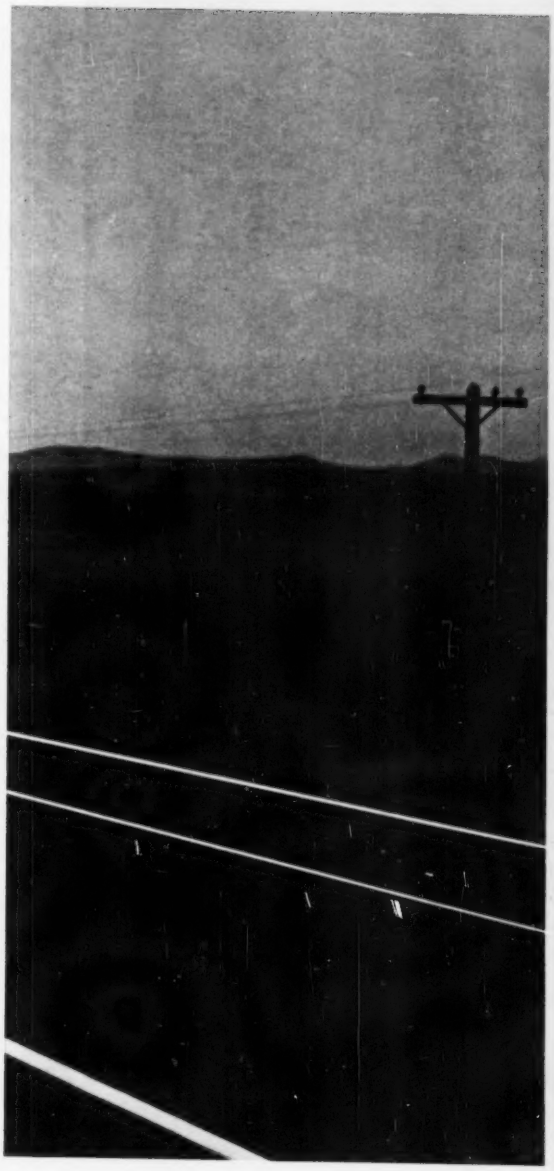
by Louis Stettner

MATADOR

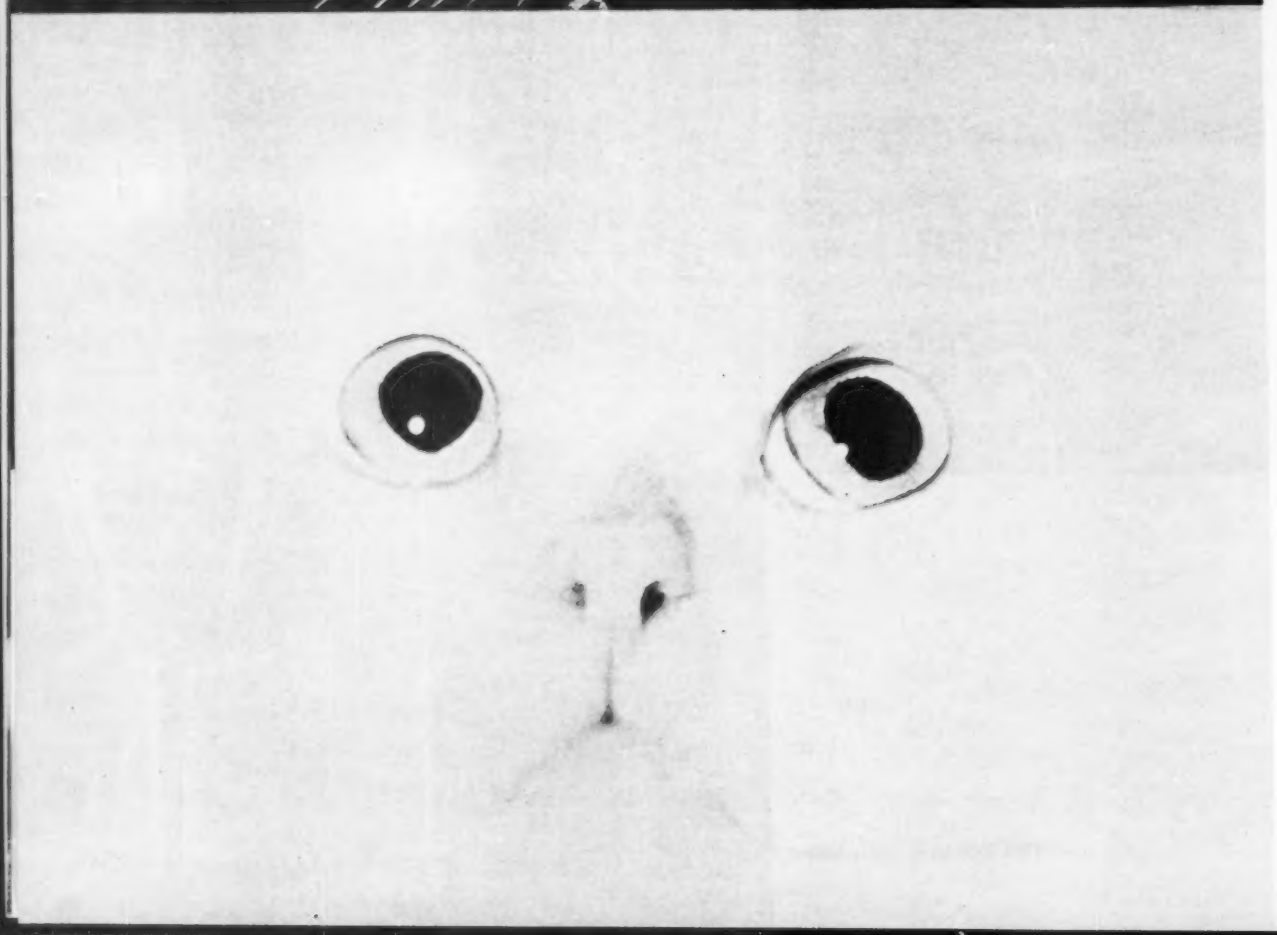
by Jerry Dantzic



EXPRESS by Rene Sheret



STILL LIFE by K. Harry Koller



BLACK CAT by Morris H. Jaffe

HOT JAZZ by Hugh Bell

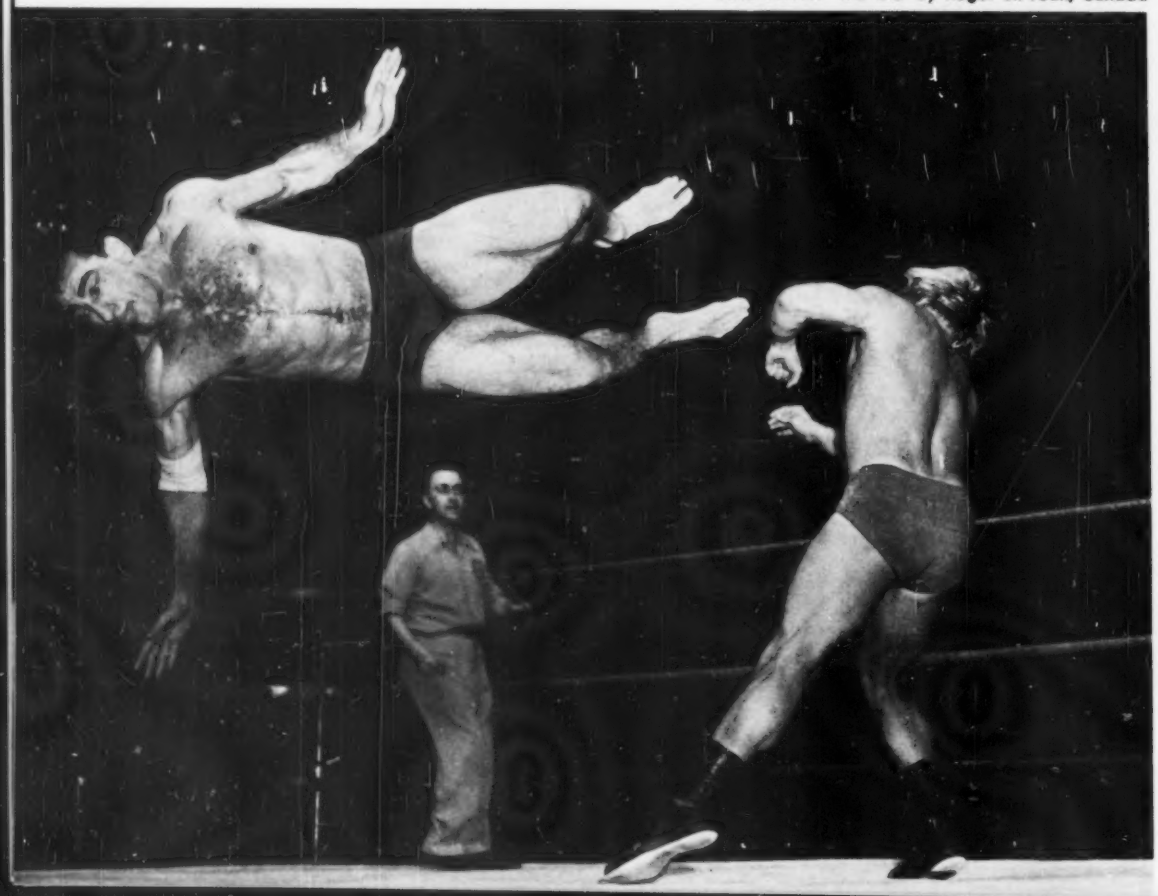
← WHITE CAT by Joseph R. Spies

MODEL by Chester W. Chatman

DRINKING FOUNTAIN by Bob Paul

SPRAY by Tadamichi Tsuboi, Japan

AND AWAY WE GO by Roger St. Jean, Canada



LUNCH by Jack Swenningsen

ROMANCE by Miles Forst

CAT IN WINDOW by May Mirin

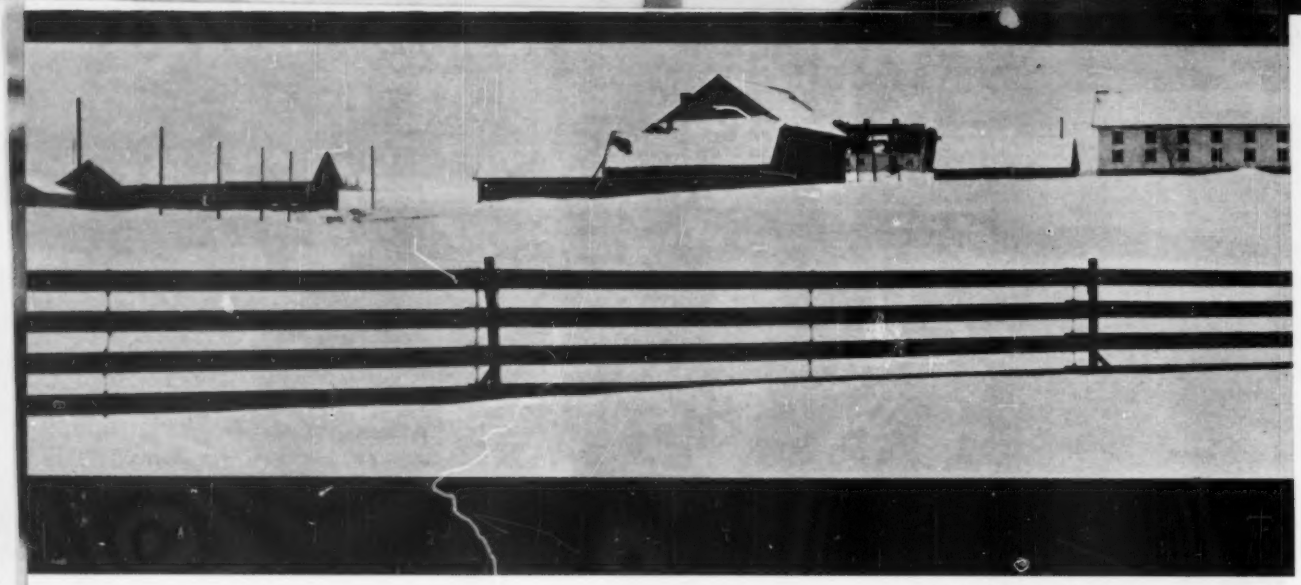
BLANCHE by Vito Fiorenza

BOY WITH GAMECOCK by Walter Sarff

SUNDAY AFTERNOON by Min Ooka

IRISH WOMAN by Arne Bloch, Denmark

SUBWAY by Vernon L. Smith



by Bo Haagen, Sweden

DESIGNS IN BLACK-AND-WHITE

by Bo Haagen, Sweden

by Ira Latour

by Harold Feinstein

BALLET PRACTICE by Walter Sarff

ACTORS by Jay Maisel

INDIAN WOMEN by Edwin Boyd Johnson

PATRIOT by Benn Mitchell

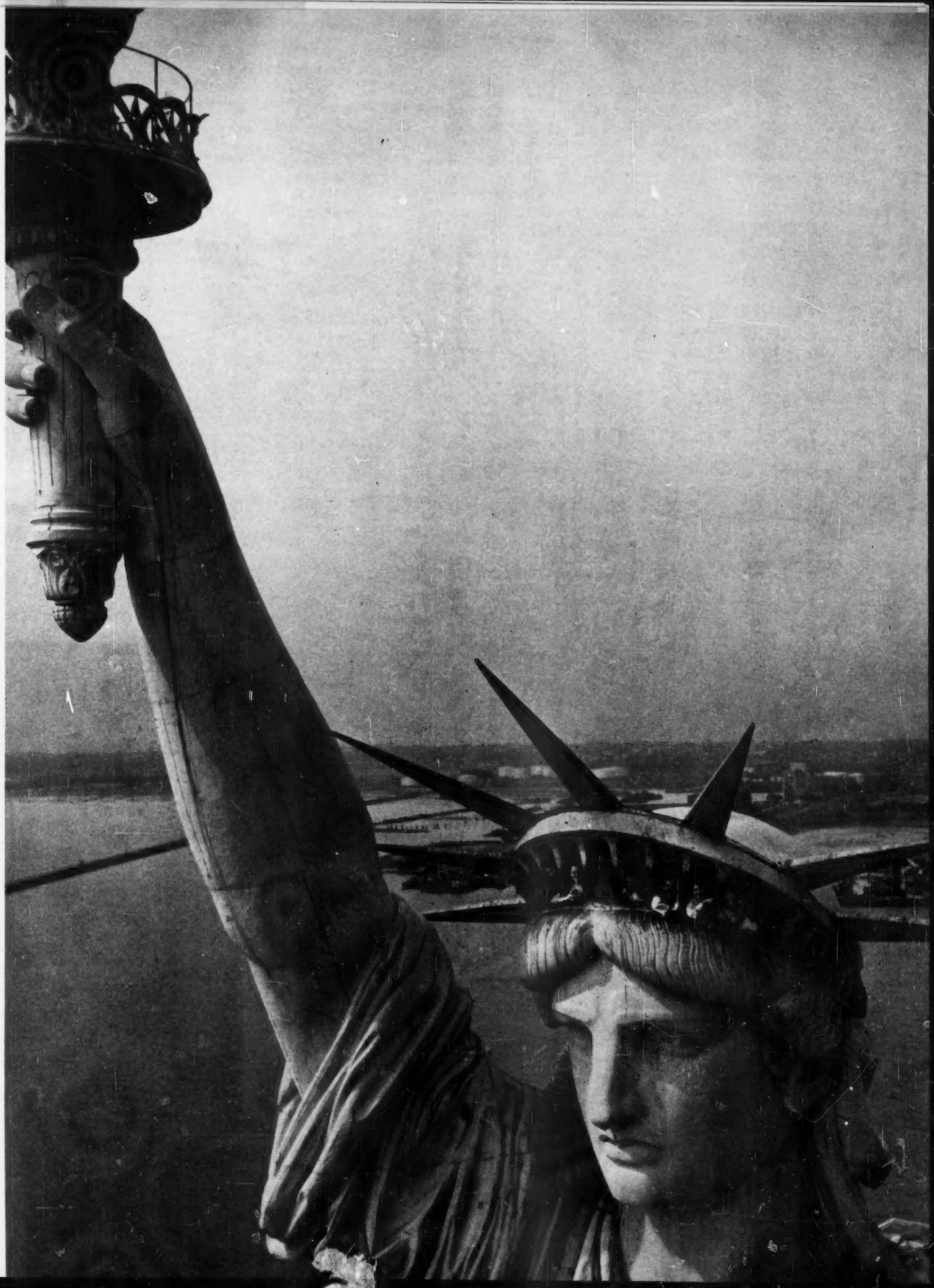
HUNTER by Henry F. Zeman

CITY PARK by Louis Stettner

NICE by Samson Raphaelson

STATUE OF LIBERTY by Arthur Truss

CROWD by Seiju Ebihara, Japan

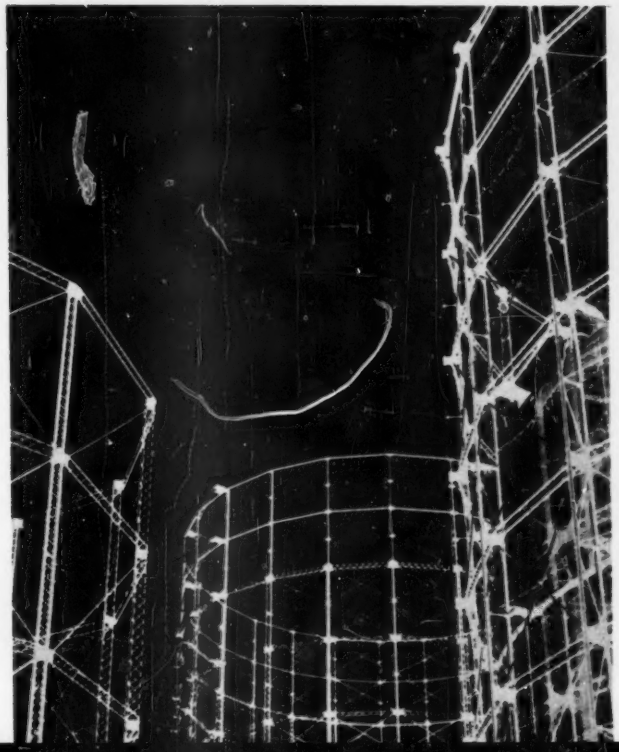


WINTER BIRD by Harald O. Berting, Austria

SNOWY DAY by Robert A. Robinson

TREE by James McAnally

GAS TANKS by Bob Paul



HOMEWORK by Paul Duckworth

SUSAN by Larry Fried

ACROSS THE BRIDGE by Yook O. Hom

PRIZE WINNERS

in the PHOTOGRAPHY 1954 international picture contest

color

first prize.....$2,000
U. S. Savings Bond Plus Trophy
"WAITING" by Daisy Wu
Hong Kong (page 113)

second prize $1,000
U. S. Savings Bond Plus Trophy
"DEAD END" by Arthur M. Rapoport
Bridgeton, N. J. (page 114)

third prize.....$750
U. S. Savings Bond Plus Trophy
"BULLFIGHT" by Charles H. Smart
Flourtown, Pennsylvania (page 115)

fourth prize.....$500
U. S. Savings Bond Plus Trophy
"NUDE ON BEACH" by Fritz Henle
New York, N. Y. (page 116)

fifth prize $250
U. S. Savings Bond Plus Trophy
"DESIGN" by James L. Weymouth
Los Angeles, California (page 117)

50 Prizes U. S. Savings Bonds, each.....$100

"Frozen Lagoon," by George Anderson, Chicago; "Standing Guard," by Lois T. Beers, Owego, N. Y.; "Bullfrog," by Harold E. Berry, Wellesley, Mass.; "Red Wagon," by Anne Brennan, New York; "Ballplayer," by Joe Clark, Detroit; "How Sad!" by Virginia S. Coleman, Oak Ridge, Tenn.; "Matador," by Jerry Dantzic, Brooklyn, N. Y.; "Collie," by Joe Dixon, Roseville, Calif.; "Spectrum," by Joe Dixon, Roseville, Calif.; "Steel Shower," by Walter Dummer, Santiago, Chile.

"Neapolitan Ballet," by Mario Garettoni, Rome, Italy; "Aquarium," by Mario Garettoni, Rome, Italy; "Portrait," by Virginia Goldberg, Reading, Ohio; "Safe at Home," by Mel Grayson, Lakewood, N. J.; "Sun Worshipper," by Fritz Henle, New York; "The Meadow," by Richard Horomanski, Truckee, Calif.; "Peso?" by D. Cary Jackson, Keswick, Va.; "Colonnades and Carabinieri," by Norman J. Johnson, APO; "Laughing Dog," by Ralph S. Kemmerer, Castro Valley, Calif.; "Spanish Beeches," by Quentin Keynes, New York.

"Apple-Cheeks," by Quentin Keynes, New York; "Little Faces," by James Linford, Lindenhurst, N. Y.; *(Continued on page 202)*

black-and-white

first prize.....$2,000
U. S. Savings Bond Plus Trophy
"MOROCCAN PEASANTS" by Esther Bubley
New York, N. Y. (pages 100-101)

second prize $1,000
U. S. Savings Bond Plus Trophy
"JAN" by Lies Wiegman
New York, N. Y. (page 102)

third prize.....$750
U. S. Savings Bond Plus Trophy
"HAND" by Maurie Levin
Van Nuys, California (page 103)

fourth prize.....$500
U. S. Savings Bond Plus Trophy
"COMPOSITION NO. 6" Giuseppe Bolla
Milan, Italy (page 104)

fifth prize $250
U. S. Savings Bond Plus Trophy
"NUDE" by Benn Mitchell
New York, N. Y. (page 105)

50 Prizes U. S. Savings Bonds, each.....$100

"Portrait," by Hugh Bell, New York; "Hot Jazz," by Hugh Bell, New York; "Winter Bird," by Harald O. Berting, Vienna, Austria; "Irish Woman," by Arne Bloch, Odense, Denmark; "Indignation," by Hal Boucher, Santa Barbara, Calif.; "Repose," by Anne Brennan, New York; "Audrey," by Anne Brennan, New York; "Nude Study," by Chester W. Chatman, Red Bank, N. J.; "Model," by Chester W. Chatman, Red Bank, N. J.; "Sandstorm," by Joe Clark, Detroit.

"Torso," by George Cserna, New York; "Lady Fair," by Jerry Dantzic, Brooklyn, N. Y.; "Meditation," by Paul Duckworth, New York; "Homework," by Paul Duckworth, New York; "Crowd," by Seiju Ebihara, Tokyo, Japan; "Holding Wings," by Sam Falk, New York; "Penn Station Roof," by Harold Feinstein, Brooklyn, N. Y.; "Communicants," by Vito Fiorenza, Brooklyn, N. Y.; "Romance," by Miles Forst, New York; "Out of Bounds," by Robert A. Freson, New York.

"Two Little Boys," by Robert A. Freson, New York; "Susan," by Larry Fried, New York; "The Elders," by Larry Fried, New York; "Dressing Room," by Armin *(Continued on page 202)*

All prizes in the 1954 Contest are awarded in the form of United States Savings Bonds, Series E, and are listed here in terms of their maturity value. Winners who are not citizens of the U. S., and hence are ineligible to own these bonds, are awarded cash in the amount of the purchase price of the bonds. Each prize is accompanied by an attractive Certificate of Merit.

 By BRADLEY SMITH

Cables of one of the city's bridges form an intriguing over-pattern for a shot of part of the Manhattan skyline.

A PHOTOGRAPHIC TOUR OF NEW YORK

through Manhattan from Battery Park to the Bronx

SOME CITIES LOOK their best in springtime, others in summer, but the fall and winter seasons belong to the bustling, brash, and beautiful island of Manhattan. In autumn the weather is brisk, cool, and sparklingly clear—perfect for photographers whether they are amateurs, professionals, movie makers, or sightseeing snapshooters. Gigantic electric "spectaculars" announce the new Broadway shows; the museums put on their most important exhibitions; outdoor ice-skating rinks become swirls of color and motion; the streets are thronged with the millions of people who live and work in the metropolis, as well as with the many visitors.

This is a wonderful time to explore New York. The great variety of pattern and confusion, ugliness and beauty, antiquity and newness, great vistas and intimate close-ups combine to offer more picture possibilities than are to be found in any comparable area in the world.

A good place to start your photographic tour is at the gateway to the city—viewing the lower end of Manhattan Island from a boat, as did the Dutch settlers who founded the city in 1626. This can be done easily and inexpensively and it's a pleasant and photographically rewarding experience. Your first step is to take the subway or a bus to South Ferry (a Lexington Avenue, Seventh Avenue, or BMT subway train, or a Sixth Avenue bus will take you there). Then board the ferry to Staten Island. The fare still is only five cents and is the biggest bargain that New York offers.

Once aboard, select a spot on the upper deck of the ferry, facing the city. From this point you will be able to get dramatic shots of the New York skyline as the ferry gets under way. There is some vibration, and usually there is a brisk breeze, so it is best to use as high a shutter speed as possible to avoid camera motion. A medium-yellow filter is advisable for black-and-white film, and a haze or UV filter for color. On the half-hour trip you will see Brooklyn Bridge in the distance, and if this is your first view of the Statue of Liberty you'll get a real thrill upon seeing that majestic, symbolic figure on Bedloe's Island rising more than 300 feet from the surrounding water. Best shots will be made with a telephoto lens—and again, the aforementioned filters should be used. Don't worry too much about missing a shot or two on the trip to Staten Island, because in half an hour you can be on your way back to Manhattan, with a second opportunity for every picture. You'll want to be at the front of the boat on your return trip—and be sure to wait until the image in your finder is big enough, before shooting—otherwise you'll get pictures that are mostly sky and water, with a narrow strip of buildings.

The ferry (*Continued on page* 161)

Use a Kodaslide Signet 500 Projector and you can leave the room lamps on!

For some time now, our engineers who specialize in Kodaslide Projectors have been walking around with smug smiles on their faces. We suspected they were about to report something new, stupendous, colossal, 500-watt, and blower-cooled. They have. It's the new Kodaslide Signet 500 Projector.

This projector is bulging with good new ideas. It will stand firm and level on practically any surface. Its individually spring-loaded, high-elevation front legs adjust themselves to whatever kind of table you're using. It has an extra adjustment on one rear leg so you can line up your picture with the top and bottom of your screen to the last neat fraction of a degree. It has a 12-foot cord, so you don't have to dig up extensions to reach a plug-in.

Kodaslide Signet 500 Projector with f/3.5, $72.50; with f/2.8, $79.50. Strip-film Adapter, $27.95. Case, $19.75. Airequipt Changer, $14.95; extra magazine, $2.25. This powerful new projector makes a wonderful Christmas gift.

Automatic stacker

But those details are nothing, compared to others. The Signet 500 has a snap-action slide feed so fast you can scarcely see the slides change. It has a hopper at the bottom which gives you back your slides stacked in a neat group in the same sequence as they went in. It feeds from the top, so there's no danger of shifting the projector as you put the slides through. It has a recall lever, to bring back a slide if you put it in upside down or backwards. It also has a clearance lever to drop out the last slide—no need for a last "dummy" slide or any intricate maneuvers.

Furthermore, if you prefer to use an automatic changer, the Signet 500 accepts a $14.95 Airequipt Changer with plunger feed, selective skip-or-repeat, and 36-exposure magazines that have a neat individual metal frame for each cardboard or thin-glass slide. We don't make this changer, but most photo stores have it.

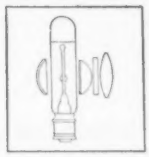
Cool as a cucumber

For the Kodaslide Signet 500 Projector, our engineers chose a special impeller-type blower. This costs more, runs quieter, and moves more air than comparable propeller fans.

This impeller blows cool air up around the lamp inside the condenser basket, all over the outside of the condenser basket, and all over both sides of the slide. In addition, because a 500-watt bulb in the Signet's condenser system really pours out the light, we are using the same extra-thick, extra-quality heat-absorbing glass we use in our 1000-watt Master Model. Your slides have never had such gentle treatment.

And the sun comes out

Naturally, we've saved the best news until last. This new projector has what we call a "close-coupled" condenser system. Close-coupling is a fine trait in race horses, and it makes projectors perform better, too. In a snug grouping, we have two *Lumenized* condensers and a front-surfaced hemispherical mirror, with the 500-watt bulb between. This setup, with the Signet's 5-inch *f*/3.5 Projection Ektanon Lens, puts more light on the screen than any other 500-watt projector we've tested (except our own Master Model with 500-watt bulb and *f*/2.3 lens). Incidentally, for these comparison tests we use *matched* bulbs, since not all bulbs of the same wattage burn with the same brilliance.



We've also tested the Signet 500, with its 5-inch *f*/2.8 lens, against higher-wattage projectors with *f*/3.5 lenses. It beat those, too. We've tested it in living rooms, with the table lamps turned on, and our audiences were delighted with the screen brilliance and color quality. Delighted, too, not to sit in a pitch-dark room. The slight dilution of color, from shaded room lamps, seemed to bother nobody—the projector is so powerful. And folks enjoy a show more when they can see each other while the slides are being screened.

Nice thing about all this screen brilliance is that you get it without putting 1000 watts of heat through your slides. Turn on the projector, and you think the sun came out. And the Signet 500, with *f*/2.8, costs only seven bucks more than the Signet 500 with *f*/3.5.

Conveniences, too

The top grille of the Signet 500 lifts off for bulb change; one twist, and the bulb's out. Turn a coin-slotted screw at the back of the lamp house, and you can lift out the whole condenser basket for easy cleaning. The motor is prelubricated for life; you need never oil it.

For carrying, there's a $19.75 case, to hold the Signet 500, extra lens, extra projection bulb, and Kodaslide file boxes or Airequipt Changer.

The Signet 500 has handsome lines and a smart grey-brown finish on a rugged die-cast aluminum body; and we don't know another thing to say *except*—see it at your Kodak dealer's, try it out, and give your old projector the honorable retirement that an honest and faithful servant deserves. The Signet 500 is a superb Christmas gift.

Prices include Federal Tax and are subject to change without notice.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

The Kodak BULLETIN

Merry Hints and

or, Christmas Shopping From Your Easy Chair, with your Kodak dealer as near as your telephone . . . Some notes on the enlarger and flash equipment *you'd* like to hint for . . . Ways to save your feet this shopping season . . . New midget flash . . . The easel game . . . and, nearby, the 2 x 2 projector and stereo camera you ought to own

Merry hinting time

We note, with a pleasant warming of the blood, that bits of holly and tinsel are flying by our windows. Small boys are behaving better. In a short time, with a tinkle of bells, every maker of widgets will report that *his* widgets are the best of all Christmas gifts for everyone.

Darned if *we* will. Not here. A good camera is a swell gift if it's chosen to fit your needs and is the one you want (see back cover, this magazine). We think it quite probable you'd like one of those cameras. On the other hand, you might prefer a Kodak Stereo Camera. Or a Kodak Flurolite Enlarger. Or a yacht.

In any case, we (1) think Christmas is wonderful, (2) want to wish you a wonderful Christmas, and (3) would suggest that it's smart to do your Christmas hinting early.

Nothing extra to buy

For years, our friendly salesfolk have been pondering the problems of the weary gift-shopper, seeking to invent devices that would save his aching feet, and words to fall sweetly upon his drooping ear. Now they've got both. The device: *camera outfits*. The words: *complete in this one package!*

Never in all our born days have we broken out with such a rash of excellent camera outfits, priced all the way from $13.65 to $75.00. *This* Christmas, we hope we've made enough. We hope so, but wise shoppers will still visit their Kodak dealers early.

For $13.65, your boy or girl can enjoy a Brownie Hawkeye Flash Outfit. For $17.95, a Brownie Bull's-Eye Flash Outfit (this is based on a new camera that takes full 2¼ x 3¼ pictures). For $21.75, a Kodak Duaflex III Flash Outfit (this includes the Kodet Model of the Duaflex). Then, perhaps for your spouse, there's the Kodak Duaflex III DeLuxe Flash Outfit (with the famous Kodar *f*/8 Duaflex). That one is $31.95. And the Kodak Pony 135 Camera Outfit, $44.95.

Nothing skimpy about any of these outfits. Each of them contains flash

bulbs, batteries, a flashguard, film, and necessary reading matter. All handsomely done up in gift-display boxes. Quite an eyeful. Also a quick, sensible, and impressive solution to gift problems.

Getting into larger money, the $75.00 Kodak Town and Country Outfit *doesn't* include batteries, bulbs, or film. Nothing but a beautiful Kodak Bantam RF Camera with *f*/3.9 lens and coupled rangefinder, Kodak Standard Flasholder with Flashguard, and handsome brown Field Case. All in a smart tweedy gift box. Grand gift, swell value; but you'll want to add a couple of rolls of K828A Kodachrome Film, bulbs, and batteries, for Christmas shots around the tree. Sorry this one's out of step. We put in all we could for $75.00.

(There are also two fine outfits based on the Brownie Movie Camera, at $49.75 and $99.50. That's a total of eight outfits. Multiply them by quite a few thousands, and they add up to a lot of happy Christmas mornings. Makes us feel good. Hope we solved your gift problem, too.)

Midget flash

Even though you pick out a different gift outfit, you'll still want to look at the Brownie Bull's-Eye Flash Outfit—if only for the pleasure of seeing the Kodalite Midget Flasholder. Cute as a bug, with a mirror-finish Lumaclad reflector only 3 inches wide. It's especially designed for the tiny M-2 flash bulbs, but works with all midget bulbs.

This is going to be a new trend in flash. The tiny "peanut" bulbs are extremely efficient with a tiny reflector. In fact, in this reflector, an M-2 and a No. 5 or 25 deliver just about the same amount of light.

Look at the Bull's-Eye Camera at the same time. It's synchronized for all midget bulbs, has a *Lumenized* Kodak Twindar Lens, focuses to 4 feet, and gets 8

pictures 2¼ x 3¼ on a 620 roll. Sort of a "super box camera." Also has a neck strap, double-exposure prevention (with a warning signal in the viewfinder), and one of the clearest, sharpest viewfinders you've ever tried. The Bull's-Eye Outfits, $17.95, are going to use up most of the Midget Flasholders this year.

Enlarger check

Your enlarger is the heart of your darkroom, an investment for years of use. If you're using an old, out-dated enlarger, or are thinking of setting up a darkroom, this Christmas is a good time to treat yourself to a new one.

To help you make your choice, here's a check list of features to look for in an enlarger. For reference, we've used the Kodak Flurolite Enlarger, since it embodies all the features you need.

Check the illumination. An "integrating sphere" lamphouse with fluorescent "cold" light is the modern source. This is the illuminating system on the Flurolite Enlarger.

Check the balance. Flurolite's spring counterbalance assures easy raising and lowering of enlarger head.

Check the range. Flurolite head

Warm Ideas

swings entirely around, for projecting big blowups all the way to the floor.

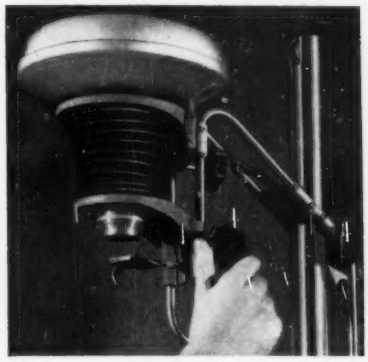
Check the coolness. Circline fluorescent light is safer for negatives. Lamphouse never becomes hot in these enlargers.

Check the controls. Flurolite's tilting head and rotating negative carriers allow perspective control in *all* planes!

Check the handling. Flurolite's smooth vernier controls allow swift simultaneous two-hand manipulation. The speed of auto-focusing, plus the precision of visual setting.

Check the scope. Flurolite's long bellows allows wide range of enlargement. Lenses interchange.

Check the materials. Flurolite uses the right material for each part. Long-lasting neoprene for the bellows. Rigid



steel for the column and bar-frame bracket. Big, comfortable, easy-to-grasp plastic knobs. Heavy-gauge sheet steel for the base, and so on.

Check the rigidity. Flurolite column is deep-anchored—extends all the way to the bottom of the all-metal paper-cabinet base.

Check electrical safety. Flurolite connections are safe and permanent—made at the factory. Heavy-duty cord is self-coiling—avoids kinking and fraying.

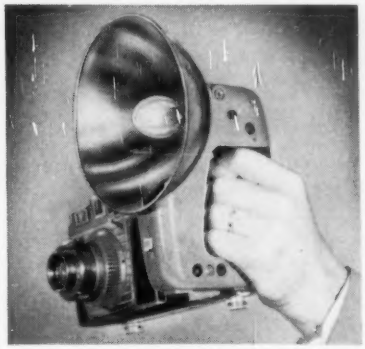
Check versatility. Flurolite, with accessories, becomes a copying camera, movie titler, slide-making camera, photomicrographic camera, and a view camera (with rotating swing back) for either studio or outdoor use!

Check convenience. Light-tight cabinet base holds paper—and test strips—right at hand.

Check value. Weigh all the features against the price. Flurolite price, $99.50 without lens . . . a "most-for-your-money" value. See your Kodak dealer.

Romantic Ektalux

There's something very romantic about a fine camera. That's why it makes such a good Christmas gift. We have never thought of flash units as possessing such romantic gift appeal; but the distinctive qualities of the Kodak Ektalux Flasholder do lend a bit of an aura. Certainly the new Ektalux prices bring this professional-quality equipment within most gift budgets. The Flasholder is now $19.75, whether with standard, press, or Polaroid bracket. Extension Units, $9.75 each. Kodak Ektalux Synchro Switch, $2.50; Remote Release, $2.75; Solenoid, $9.75; adapter for Graflex or Heiland solenoid, $1.50. Nice thing about Ektalux equipment is its broad capacity (with two batteries in the Flasholder you can fire as many as 12 of the new "quick-break" bulbs at once), its flexibility (you



can tailor an outfit to fit practically any personal photographic needs), its built-in quality and handsome modern appearance. A hint in time saves nine.

Game

There's a game called ring around the enlarging easel. It goes like this: lift up the masking arms with one hand and try to put the paper in place with the other. Lower the masking arms. Then lift them again because the paper has moved out of place. And so on until a player starts to froth at the mouth. He's "it" and has to go down to a Kodak dealer to find out about the Kodak Masking Easel. He wins when he discovers the following facts: the Kodak Masking Easel has a back guide that holds the paper firmly and true. The mask assembly has spring steel hinges that hold it up while you adjust the paper. It takes prints up to 11 x 14 inches, lets you set straight, equal margins from ¼ to ¾ inches wide. The price for saving your sanity is $15.

Gift idea: color prints

Seems so obvious we hesitate to mention it, but for a highly personalized and modestly priced gift, you can hardly beat a 5 x 7-inch Kodacolor Enlargement ($1.50) or one 5 x 5 (same price). An added virtue is that they're easy to wrap for mailing. These sizes can be printed either from an original Kodacolor negative or from a 30-cent Kodacolor "internegative" made from one of your 24 x 36mm or 28 x 40mm Kodachrome transparencies. Order through your Kodak dealer.

Christmas in January

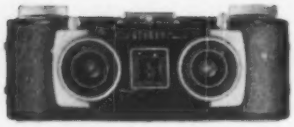
We know of a fellow who got his photographic Christmas cards done this January. Not for next Christmas; for the one he'd just passed.

If you don't want to be in the same boat, you'd better get going. Where to? To your Kodak dealer's for the materials you'll need for your greeting cards. What's he got? He has non-cracking Kodak Ad-Type Paper for French- or accordion-fold cards. Other papers, too. He has an assortment of Kodak Greeting Card Masks, $1.25 each, for printing smart-looking cards. He has Kodak Folders just the right size to hold individual prints. And envelopes. And, if you're looking for some fresh ideas, pick up a copy of the 25¢ Kodak Data Book "Photographic Greeting Cards." Merry Christmas!

On adjoining pages, see the detailed story of the $84.50 Kodak Stereo Camera and the new Kodaslide Signet 500 Projector.

Prices include Federal Tax where applicable and are subject to change without notice.

Kodak



WHY YOU WILL LIKE THE NEW $84.50

Kodak Stereo Camera

- **Because it has everything the expert needs—**
- **Because it's capable, fast in operation, a pleasure to use—**
- **And because it doesn't cost you a fortune.**

Everybody knows that stereo is wonderful. Now let's get down to brass tacks and discuss some equally wonderful stereo equipment—a first-class camera and two excellent viewers, all reasonably priced.

To Design a Camera—

Suppose you were designing a stereo camera for yourself. You'd want top quality, as we did. You'd want *capacity*—fast lenses, good fast shutter. You'd want easy, straightforward, rapid operation. Since color exposure is critical, you'd like a camera that makes it almost *impossible* to err in exposure. You'd also like a camera that practically loads itself, and that rewinds fast once you've finished a roll.

If there were special focusing requirements for stereo, you'd want to honor them. There are; in stereo, you need to cover a zone, not merely focus a single plane. So, the Kodak Stereo Camera has a new type of *zone ranging* system instead of a rangefinder. This system is better fitted to the facts of stereo, gives you a less bulky camera with fewer moving parts, and saves you $25 to $50. It's also quicker and easier to use, as you can prove in a three-second test at your Kodak dealer's.

Of course, you'd want all the conveniences that are worth their cost—such as automatic shutter cocking, automatic level indicator, depth scales, and so on. You'd want a camera that felt right in your hands, balanced well, and looked good. And you'd want the lowest price you could get without sacrificing quality.

Naturally, we wouldn't be talking about all this unless the Kodak Stereo Camera had all of it. The price, by the way, is only $84.50 *including* Federal Tax.

Stereo to Enjoy

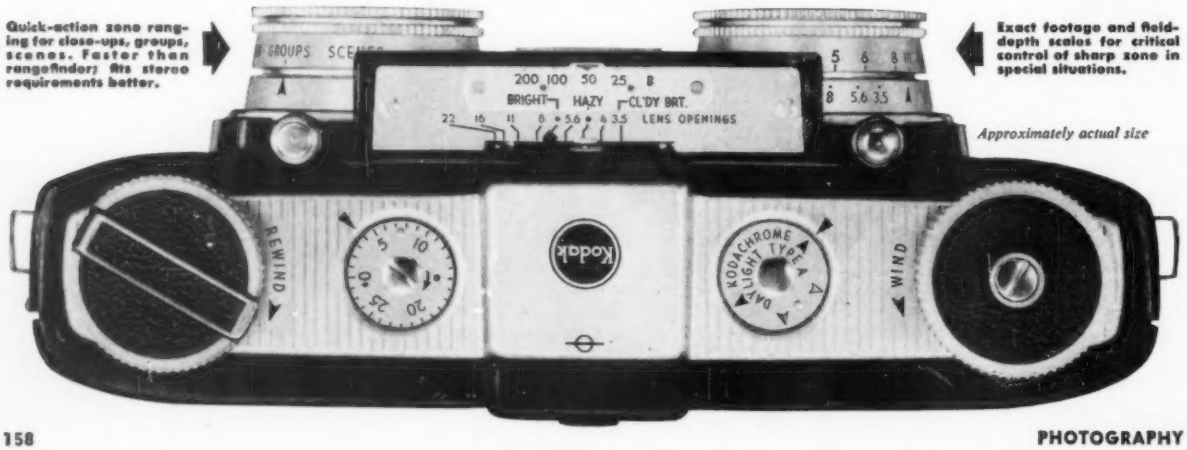
When our engineers started to work on this camera over three years ago, they didn't expect to come up with anything this remarkable. We like to call it the "new concept" in stereo. *New*, because it lives up to all the experts' requirements, operates so simply and easily that a beginner can enjoy it, and costs about half what it's worth. We plan to make about 30,000 of them this winter. Next year, we should really get rolling.

People seem to fall in love with the Kodak Stereo Camera as soon as they start using it. Good reason, too. This camera lets you concentrate on your subject, instead of twisting knobs and such. Suppose you're shooting a group of ten people. Just turn the left-hand lens to "Groups," back off until everybody is in the finder, and shoot. At the red dot, between *f*/8 and *f*/5.6, you're in focus from about 5 to 25 feet, which embraces everything from a couple of newlyweds to a big-family picnic. For a scenic view, say 10 or 15 feet to infinity, set the camera at "Scenes"; for a close-up, set it at "Close-ups." In each case, this system sets up a maximum zone of sharpness at the best position for the type of scene—close, mid-range, or long view. And in addition to its scientific correctness, it's the quickest system yet.

On the other hand, when you want a double-check for exact coverage of a very specific zone, you can use the footage and field-depth scales on the *right*-hand lens, and you've got it.

And exposure. We have a new type of exposure selector (see illustration) that automatically links the diaphragm and shutter to the light conditions. You set the shutter slide to the speed of your choice, and it instantly shows you where to set the lens pointer for correct exposure. Set the pointer (this sets the lens diaphragm) and start shooting. No metering, no figuring—all the information and controls are right on top of the camera. And if you pick a shutter speed that's too *fast* for the light, the selector stops you—it won't indicate *any* lens opening. Just like a traffic signal, preventing exposure smashups.

On the other hand, suppose you're shooting under special conditions—flood, flash, candlelight in a salt mine, or for a specific sunset or twilight effect. Then you can set lens and shutter freely

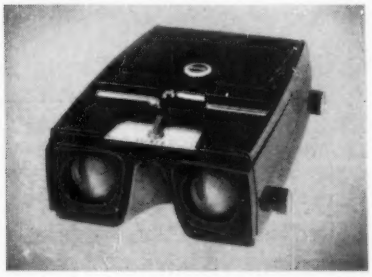


Approximately actual size

in whatever combination your skill and experience indicate.

In future reports, there will be more detail about the optical and mechanical features of the Kodak Stereo Camera, and the engineering that gives you more performance for less money. For the present, we've summed up the basic features at the right, so you can see what a lot of camera you get for $84.50.

We believe you've been waiting for a stereo camera like this. Now that it's here, go see it at your Kodak dealer's. He'll show you a camera that produces stereo transparencies with brilliant color and realistic depth. A camera that takes pictures with a minimum of fuss and bother yet has every control you need. A camera that doesn't cost a fortune, but a sensible $84.50.



Now a word or two about the Kodaslide Stereo Viewers, Models I and II. Each model has a convenient lever to adjust the distance between lenses to fit your eyes; and focusing is done by moving the slide carrier, not the lenses, so you can't push the picture out of focus. The Model I has single-element lenses, is battery powered. Price, $12.75; team it up with a Kodak Stereo Camera and you have a complete outfit for under $100. And for $5.95, you can convert the Model I to 110-volt operation with the Kodak Stereo Viewer Converter. The Kodaslide Stereo Viewer, Model II, has achromatic doublet lenses, power comes from any 110-volt plug, you can switch over to batteries in a few moments, and there's a rheostat to adjust brightness on 110 volts to fit the slide. This is luxurious viewing, for $23.75.

Here are the details on the Kodak Stereo Camera:

Matched in focal length and color correction, the two 35mm Kodak Anaston Lenses, *f*/3.5, *Lumenized*, give enormous depth of field. Click stops, *f*/3.5 to *f*/22. Take Series V filters.

Kodak Flash 200 Dual Shutter automatically cocks as you advance the film, preventing double exposure. Can also be cocked manually. Four speeds: 1/25 to 1/200 second, plus "B." Is flash-synchronized for Type M bulbs at 1/25; Type F, 1/25 and 1/50; X at all four speeds.

Rapid focusing by turning either lens. Left lens is marked for quick-action zone ranging. Right lens has focusing scale, 4 feet to infinity, with automatic field-depth scale.

Automatic exposure selector assures correct settings for Kodachrome Film at all instantaneous speeds under "Bright," "Hazy," and "Cloudy-Bright" conditions. Or, for special situations, set shutter and diaphragm as you will.

Parallax-free viewfinder is centered between taking lenses. Angle-mirror design and aspheric front lens provide crisp, accurate, distortion-free framing of scene.

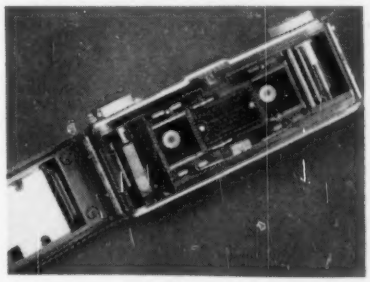
Spirit level (in viewfinder) makes sure the camera is horizontal—very important in stereo.

Rapid loading—no film threading. Lay film in position, close camera, start winding. Twenty standard 23 x 24-mm pairs on a roll of K335 or K335A film.

Film advance by big, easy-to-grasp knob; automatic film stop; automatic exposure counter shows how many shots you still have. Film indicator dial to show film type (Daylight, Type A, etc.) in camera.

Rapid film rewind with fold-out crank.

Other details: Clean, trim interior. Mirror-



finish plates hold film flat in film plane, without drag; film glides through channel, no scratching. Guide springs and guide pins keep film straight and level. Tripod socket placed for good balance. Adjustable neck strap of nylon-covered webbing. Handsome molded body with metal top, bottom, and back. Smart, two-tone brown exterior. Dimensions, 6⅞ x 2¾ x 2⅜ inches (see illustration). Weight, 25 ounces. Serial number on bottom (identification data card comes with camera). Lens cap and filter retaining ring for each lens, included.

Kodak Stereo Camera, $84.50. Matching brown Kodak Standard Flasholder, $7.95. Kodak Stereo Field Case, $9.50. Most Kodak dealers offer convenient terms.

Prices include Federal Tax where applicable and are subject to change without notice

Kodak
TRADE MARK

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

More fun

for all your family this Christmas...

with Brownie Movie Equipment!

Brownie Movie Camera Kit includes Brownie Movie Camera, *f*/2.7, *plus* Brownie Movie Light for indoor movies . . . two brilliant reflector flood lamps . . . and handy drop-front Field Case for camera. All this in an attractive gift package for only **$49.75.**

Brownie Movie Outfit includes both the *f*/2.7 Brownie Movie Camera and the *f*/2.0 Brownie Movie Projector—*plus* a fast-and-easy-to-set-up preview screen. All packaged in a handsome gift box for only **$99.50.**

The Brownie Movie Camera is *all* camera—engineered by Kodak to give you color movies so crisp and clear, you can project them a full 30 inches wide . . . or even larger! Fine, fast *f*/2.7 lens insures good results, even on cloudy days . . . picture quality you'd expect from cameras costing twice as much. Low film cost, too . . . you get 30 to 40 average-length, *full-color* scenes per roll of wonderful 8mm. Kodachrome Film for only $3.75.

You'll get a big thrill, too, when the family *shows* you its movies on a Brownie Movie Projector. It's perfectly matched to the camera in performance, economy, and ease of use. One single knob runs the show—"stills" and "reverses" for special effects, in addition to forward projection, plus power rewinding. Luxury features you won't find in projectors within twice its modest price! There are no driving gears to wear out. And the projector is lubricated for life.

In addition to the Brownie Movie *Camera Kit* and *Outfit*, shown here, you can buy the Brownie Movie Camera separately for only $37.50 with *f*/2.7 lens; $46.75 with extra-fast *f*/1.9 lens. Brownie Movie Projector is just $62 with *f*/2.0 lens; $69.50 with new, extra-bright *f*/1.6 lens.

Most Kodak dealers offer convenient terms. Prices include Federal Tax and are subject to change without notice.

Kodak
TRADE-MARK

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

landing is near the point where New York's first settlement was built. You can stroll through Battery Park—thus named because the first battery of guns to defend the city was placed at this point. With careful planning, an excellent sequence can be made showing how the city pushed its way uptown. Try a Manhattan travelogue, moving from the oldest locations on the island to the newest.

Just a few blocks from the Battery is the lower end of Broadway (at one time called "the Broad Way"—from the "breede weg" as it was originally named by the Dutch settlers). A couple of streets away at Broad and Pearl there is one of the great photogenic landmarks—Fraunces Tavern, where George Washington bade farewell to his officers upon his acceptance of the presidency of the United States. There is an interesting small museum in the building and a pleasant, inexpensive restaurant which is closed on Sundays.

Everything is close together in this narrowest part of the island. And a few blocks up Broadway is Wall Street—financial hub of the world. Its name is derived from the wall that was built there in the city's early days, as a defense against hostile Indians. Photographing Wall Street is difficult. The thoroughfare is very narrow and the buildings are very high, so that little light is admitted. During the sunny hours there is great contrast, due to the fact that the sun is shining on one side of the street while the other side is in deep shadow. It is best to concentrate on close-ups of famous landmarks—such as the House of Morgan, where marks resulting from a mysterious explosion a number of years ago (believed to have been an attempt to dynamite the building) still pit the outside walls. As you look at the imposing structures where great financial transactions are handled, it is interesting to reflect that the bulk of the first shipment from the city of New York consisted of 7646 beaver skins, 36 wildcat skins, 33 mink, and a large quantity of virgin timber.

Continuing up Wall Street you will soon reach Trinity Church. Many noted persons, including Alexander Hamilton and Robert Fulton, are buried in Trinity churchyard, which is very photogenic. The church itself is difficult to photograph, however, because it's hard to get far enough away to get all of the steeple into the picture. You'll have more luck in this respect at St. Paul's Chapel, which is in the same neighborhood and actually is the oldest public building now standing in Manhattan.

Only a short walk east from this point is the Bowery. This once-famous theatrical center has long been New York's skid row. It is no place to wander around at night, and even Weegee—who made it famous photographically in recent years—does not recommend it after dark. If you want to see and photograph an unpleasant aspect of the city, try the Bowery early Sunday morning when hoboes are sleeping off the effects of their Saturday-night drinking, huddled in doorways and close to buildings. There are occasional "tattoo parlors" and a few barrooms, but the Bowery today is not particularly rewarding to travelers or photographers.

A few blocks north, however, you will find some wonderful human-interest pictures in the pushcart section of the lower east side. Here hundreds of people patronize the sidewalk markets that sell foodstuffs, household supplies, and clothing, and women lean precariously out of tenement windows watching the changing patterns in the street below. For pictures here, use a fast shutter speed, a small, inconspicuous camera and compromise exposures, for the light on these crowded streets is contrasty and the subjects seem always in motion. There is real poverty, but living conditions are much better than they were when New York's Society of Amateur Photographers first drew attention to them in the year 1888.

Chinatown, located due west of this section, is as safe and photogenic as the Bowery is unsavory and dull. The community includes Mott, Pell, and Doyer streets, and the signs and shop windows make effective photographic patterns. An is an excellent place to have lunch or dinner; all the restaurants are good and generally lower-priced than their counterparts uptown. There are fascinating curio shops where you can shop for interesting souvenirs and gifts, and they are quite inexpensive.

From Chinatown you can walk north to Greenwich Village. Make your "headquarters" in Washington Square and be sure to try for a picture of Fifth Avenue and the Empire State Building through the Washington Arch. Relax in the park and get shots of the New York University students studying or feeding portions of their lunch to the hundreds of pigeons. There are many opportunities for good pictures here—chess players, checker players, children playing, nurses or parents with babies, and young couples too much in love to notice you or your camera.

The Village is too large to describe in detail, but two streets will give you much of the atmosphere of it. Walk along 8th Street from Fifth Avenue to Seventh Avenue—this will take you past MacDougal Street and, a few steps south, to MacDougal Alley, which is maintained just as it was fifty years ago. Then continue on Seventh Avenue and stop in at the Limelight Gallery where excellent exhibits of the work of leading photographers are held. This is a good spot for a pot of tea or a cup of coffee. From there, walk down to West 4th Street and follow the street back as it winds along, bordered by cheese and wine shops, French and Italian restaurants, sidewalk peddlers, antique shops, book shops, curio shops—and finally back to Washington Square.

Now you are ready to start uptown, so take a Fifth Avenue bus and get a seat next the window. If you are lucky, and your camera is ready, you can get good pictures—many of them amusing—as people on the sidewalk hail cabs, wait for buses, window shop, or wait impatiently for traffic to pass.

You'll surely want to get off the bus when it reaches 34th Street and Fifth Avenue, for here is the Empire State Building—the world's tallest. The tower is 102 stories up and is open until mid-

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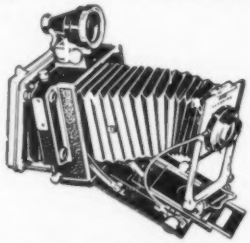

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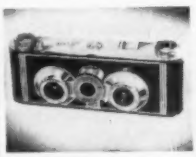

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New, Improved
35mm ANSCO COLOR
Daylite — ASA12

Finest Grain! Truest Colors! Now sold for first time with quality processing included. Absolute guarantee.
Each **$1.75**
3 for $4.95 6 for $10.00 12 for $19.25
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For Developing ANSCO COLOR FILM

Our remarkable low price is made possible because we bought a carload of these Kits. Now, instead of waiting for days and even weeks, you can develop your own Ansco Color film right after exposure. You get enough chemicals to process months' of picture taking. Full instructions.

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Get Breathtaking Slides with
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A new concept in color brings you a combination of high speed with ultra-fine grain to produce color slides of unusual beauty and quality. Made and processed with painstaking care to bring you best possible results.

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Double Weight, Semi-Matte Contrast
No. 2, No. 3, No. 4

A popular size at a popular price! As desired, cut them up into smaller sizes. Make profit from your hobby by taking orders for and making photographic Greeting Cards. Guaranteed perfect!

	Each	3 for	10 for
Box of 100's...	$1.75	$4.95	$15.95

Assorted contrasts may be ordered in "box" units at quantity prices.
(Shipping Weight—5 lbs. per box)

STRATO COLOR RESEARCH LABORATORIES
Dept. 12, Ridgefield, N. J.

night. The afternoon hours are best for pictures, and a haze filter for color or a medium-yellow filter for black-and-white are essential. On clear days you can see all the way around the south end of the island, and at dusk, when the myriad lights go on, beautiful and amazing patterns are traced against the deepening twilight. Try going up in the late afternoon and staying until dark to get a series of pictures as the light changes.

Camera clubs are welcome at the Empire State Building and special rates are given for groups. Usual rates are $1.20 per person—and well worth it.

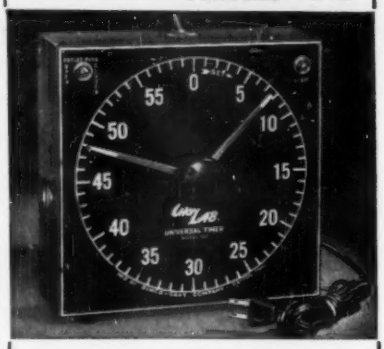
Don't try to shoot New York in one day, or two—if you go there for a week, plan to do some photography each day. The city keeps changing and there are new picture opportunities around every corner. If possible, take a ride on the last of the elevated lines trains—up Third Avenue from 34th Street to 96th Street—and get off the train occasionally, get a picture from the vantage point of the station platform, and board the next train. A very good shot of the U.N. buildings can be made from the 42nd Street El station, and one of the Queensborough Bridge from the 59th Street station. On your return trip, heading downtown again, get off the El at 42nd Street and walk over to Grand Central Station. Here you can go up to the balcony and watch the people in the station—a steadily flowing stream of humanity. By placing your camera on the broad ledge of the balcony railing, and shooting at f/4.5 at 1/5 second on fast panchromatic film, you can get a good exposure of the station with hundreds of ghostly figures streaking by.

From here it is only a short walk to the 12-acre plot that is Manhattan's most photographed area—Rockefeller Centre and Radio City. The guided tour here is highly recommended because it gives the photo-minded traveler a chance to see the outstanding points and photographic opportunities, and then go back later if he wants to spend more time shooting. Here are a few tips that you will find helpful; the skating rink has sunlight on it from about 1 to 3 p.m. and you can get best pictures of the skaters by going skating yourself, making your shots from the rink edge before you go out on the ice and when you come in. If you can't skate, it's an excellent place to learn and there are plenty of instructors available—and you still can take your pictures, as suggested. You might try a shot from the inside of the restaurant at either end of the rink. For this, get a table near the window, rest your camera on the table (or hand-hold it) and expose for the outside lighting conditions.

While exploring Rockefeller Centre, don't miss a visit to the top of the RCA Building. It offers a view that is completely different from that seen from the top of the Empire State. Here, you can photograph the top of St. Patrick's Cathedral, showing its construction in the shape of a cross. The guided tour is well worth its modest price.

Then, if you feel like going over to Eighth Avenue to Stillman's Gym you can (for the sum of 50 cents) watch a series of professional boxers battling each other.

GRALAB ALL PURPOSE DARKROOM TIMER MODEL No. 168



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- Giant 8" Luminous dial
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MINUTES for film processing
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Illustrated is the 35MM Reporter

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There are good pictures to be made here, but the light is dim and requires an f/2 or f/1.5 lens, fast film, and Promicrol development. This jaunt is recommended for men only.

But men, women, and children will be enthusiastic about the next-mentioned location—59th Street and Fifth Avenue, where there is a line of graceful hansom cabs, with top-hatted cabbies, lap robes, and handsome horses. This is at the main entrance to Central Park, and is one of New York's special beauty spots. Here, in 1906, Edward Steichen took a great photograph of the cabbies waiting in a mist of rain at dusk, with the streetlight and the shadowy outlines of the hotels beyond. The view today is almost exactly the same, but the price of a ride around the park has increased considerably since 1906. It now costs $3 per person for a half-hour jog, but it is a very pleasant and romantic ride.

In Central Park there is ice-skating in cold weather, a small but photogenic zoo (seals are fed at 1:30, lions at 2:00, and elephants at 3:00 p.m.). Also there is a carousel, and a good cafeteria.

Next on your agenda should be Fort Tryon Park, at the edge of The Bronx, where the famous Cloisters are located. The Cloisters, a group of medieval buildings brought to New York and reassembled, are in a beautifully landscaped park area overlooking the Hudson River. They house art treasures, tapestries, and sculpture of the Middle Ages.

From the overlook, there are excellent vistas for photographs of the Hudson River and George Washington Bridge. The ancient terraces and doorways of the Cloisters often are used as sets by fashion photographers.

After dark, the lights of Times Square blaze with a million foot-candles, so start at 42nd Street and Broadway and photograph a series of the huge electric signs. Exposures should be approximately 1/25 second at f/2 for color—1/25 second at f/4.5 for fast panchromatic film. There is enough light under the theatre marquees for making candid shots in black-and-white, and some of them are bright enough for color shots. Use your exposure meter, and record Broadway after dark on film. As you walk north, the street gets dimmer, and by the time you are at 52nd Street there is hardly enough light for pictures—and you are tired, anyway. In case you are hungry as well, there are excellent places to eat in the vicinity.

One final word about photographing big cities—be extra careful about putting your camera down and walking away from it. Don't hang it on the back of your chair in cafeterias—it might not be there when you are ready to start taking pictures.—

How to Select a Slide Projector

This simple test proves why your best buy is an American Optical **SKOT**

1. Check For Brightest Image — Insert empty 2″ x 2″ slide frame in AO† Skot projector (Never measure light without masking the aperture to actual slide size.)

Focus lens until edges of frame are in sharp focus.

Hold exposure or light meter at constant distance from screen.

Figure average reading for center and four extreme corners of projected area.

2. Make sure it focuses easily, accurately.

3. Be sure the changer smoothly centers slides.

4. Be sure it's always cool to the touch.

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Free **— Send for sample test slides and pamphlet on "How to select a slide projector." Dept. PH-3**

American Optical

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Save that Color Film!

Dozens of columns ago I began preaching to you to SAVE THAT COLOR FILM. Imagine my gratification to see the world-famous atomic plant builders, i.e., General Electric take up the cudgel for Dear Old Ed by way of the article in Photography October issue on their new General Electric color meter. Imagine General Electric preaching Ed N. Lite's gospel "SAVE THAT COLOR FILM" and they offer a few expensive gadgets while I just ask YOU to do it. Ednalite has been making these General Electric-recommended "Warming" and "Cooling" filters for five years and some of the finest guys in photography have been earning solid prize money with them all this time. I doubt that we here at Ednalite have ever made any item that is easier to understand or to use or that gave more gratifying results than these Ednalite colortoning "Warming" and "Cooling" filters. What's more—only Ednalite is **COATED** on **BOTH** sides like your fine lens and only Ednalite is one-piece life time solid optical glass like your expensive lens elements.

So . . . I am telling it to you again and again **EDNALITE HAS AVAILABLE ALL THE COLORTONING AND CONVERSION FILTERS FOR THE NEW GENERAL ELECTRIC METER.**

Here they are:

Ednalite Colortoning "Warming" Series		Ednalite Colortoning "Cooling" Series
CTY-1 (81)	CTY-4 (81C)	CTB-1 (82)
CTY-2 (81A)	CTY-5 (81D)	CTB-2 (82A)
CTY-3 (81B)	CTY-6 (81EF)	CTB-3 (82B)
		CTB-4 (82C)

Ednalite Colortoning filters are available in all Series Sizes, but the popular sizes are:

Series	Single	Kits*		
		"Warming" 6 Filters	"Cooling" 4 Filters	Combination "Warming" & "Cooling" 10 Filters
4	$2.10	$12.60	$ 8.40	$21.00
5	2.45	14.70	9.80	24.50
6	2.95	17.70	11.80	29.50
7	5.50	33.00	22.00	55.00

*Master Karry Kase FREE with each kit.

Please note how low-cost the complete set of ten Ednalite Colortoning filters-for-a-lifetime really is when compared to the quantity of color film that you are going to enjoy using for the rest of your photographic life.

Remember that Ednalite colortoning works just as well on Ansco color or McGregor color film. Use them to **YOUR** liking and I'll take bets that if you'll listen to me just once—you'll never need an expensive meter or gadgets other than your own trusty eye.

Now watch!! Look through one Ednalite colortoning filter after the other at the scene that you want to photograph. Let your eye judge the scene from the lightest to the darkest "Warming" filter. Look at the scene through the "Cooling" filter from the light to dark. Use your own judgment as to what filter does the best job to **YOUR** liking. Shoot with a filter!!! That's All!!! If it takes you more than one roll to learn the technique I won't believe it. By all means try out the new-fangled meter with your Ednalite colortoning filter if you want to spend the money for the meter, but these gadgets are beginning to take all the fun out of photograph making. However—if you are one of those who wants a kick out of creative accomplishment—try it my way!! With daylight film of course. Don't kid yourself about filters. Instant Ednalite ChromA conversion filters, when used with type A color films, outdoors, make an unbeatable combination. It is the best combination that our Ednalite scientists can get you. These are the same scientists who specialized in filters for Army Sniperscopes, Air Corps high-altitude camera operation and "black-light" projection and so on to infinity. Rest easy with any Ednalite filter for any purpose because they are **ALL** hard coated on **BOTH** sides and they are all one-piece solid optical glass. The ever dependable lifetime filter.

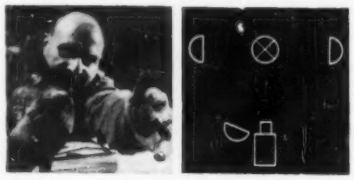
Why not read the August issue of Photography Magazine and especially the article "Creative Color Control" on Pages 64 and 65.

Write me for the new "Ednalite Story" which is just off the press.

Ednalite

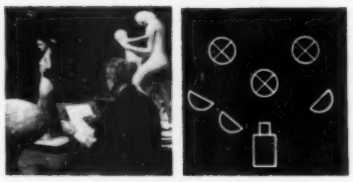
EDNALITE EXCLUSIVELY HAS THE COLORTONING FILTER SERIES FOR THE NEW GENERAL ELECTRIC METER IN COATED ONE-PIECE SOLID OPTICAL GLASS.

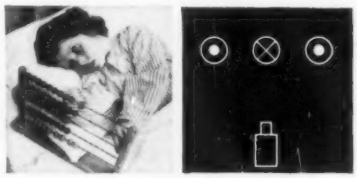
Find The Flash (*Continued from page* 81)



Three No. 5 flash bulbs were used to make this shot. One was placed at left of camera, another to the right of the man's head, and a third to the left of him. A Rolleiflex was stopped down to $f/22$ (shutter, 1/100 second) so that the depth of field would be adequate. (Subject is marked with X in diagrams.)

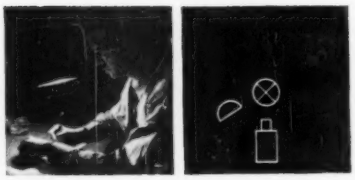
With two No. 5 bulbs in reflectors at the left of the camera, to give light to model and sculptor, Grundy placed a third bulb at the right so that it would partially illuminate the sculptor and also fall on the statue. Using a Rolleiflex, Grundy exposed for 1/100 second at $f/8$.

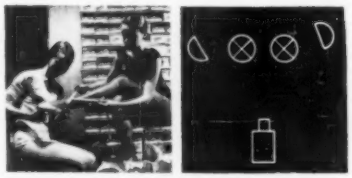




Both No. 5 flash bulbs were bounced from the ceiling for this shot. The reflected light helped produce an available-light type of atmosphere. Grundy again used a Rolleiflex, exposing for 1/100 second at $f/8$. The white sheets helped fill in shadows around the face through reflected light.

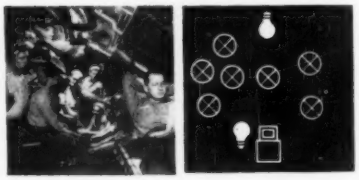
By placing a No. 5 flash bulb in the desk lamp, and plugging the cord into his flash gun, photographer Grundy was able to make this picture. (Diagram shows side view.) With his Rolleiflex, Grundy exposed for 1/100 second at $f/22$. Reflected light provided the illumination for the face.





Two flash lamps (No. 5) are responsible for this picture. Lights were placed so girls would be sidelighted, and aimed so that light spilled a little in front of and a little behind them. Exposure was 1/100 second at $f/11$. Note how this lighting helped give the picture a feeling of depth.

Two bare No. 5 bulbs supplied all the illumination for this picture. Grundy placed one slightly behind his camera and one in the socket of lamp overhead in the rear. Using a Rolleiflex, Grundy exposed for 1/100 second at $f/8$. Reflectors in close quarters burn-out subjects.



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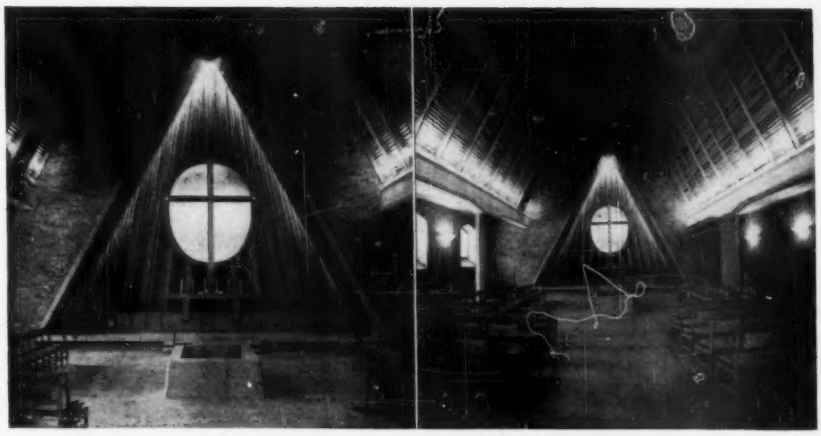

Taken with Hasselblad 1000F Camera and a normal 80mm lens

Taken with Hasselblad Superwide Camera and 38mm Biogon Lens

Because of the special design of the new Hasselblad Superwide Camera, and the new 38mm Biogon f/4.5 lens, created specifically by Carl Zeiss, a photographer can take extreme wide angle pictures without using a tripod. The picture angle — as much as 90-degrees — is greater than any other 2¼ x 2¼ camera now available, and is razor-sharp from edge-to-edge. With this Hasselblad you can take in sweeping heights and extensive widths, without tilting the camera. You can work in smaller space — indoors or outdoors — in color or black-and-white . . . and take in a wider field of view than heretofore. The Hasselblad Superwide is the first wide-angle camera with built-in spirit level that can be viewed through a prism at the same distance as the object seen in the viewfinder; it is the only 2¼ x 2¼ with interchangeable roll-film magazines. A most useful camera for newsphotography, industrial, architectural, business, scientific and other phases of photography. Extreme depth of field — at f/22, sharpness is obtained from 25½ inches to infinity. And even at full opening it covers the image with sharpness and brilliance. Priced at $489.50. Viewfinder $49.50. Write for literature to Dept. A.

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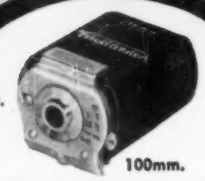

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The trend in higher-priced cameras is toward simplification, and the outstanding example is the Automatic Film Transport. Now, for the first time, Voigtlander brings you this feature in a popular-priced camera — in the VITO B. You can shoot picture-after-picture without taking your eye away from the viewfinder. No winding, no double exposures, no lost shots.

Another fine advantage of the VITO B is the Voigtlander Color-Skopar f/3.5 lens, which is noted for its edge-to-edge sharpness — in both color and black-and-white. The VITO B is excellent — as a "first" camera, a "second" camera, a "gift" camera. It's in a class all by itself.

Other features:

- Color-Skopar f/3.5 coated lens, with edge-to-edge sharpness
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Advanced Enlarging

(*Continued from page 78*)

not take an expert to know if a print is terrific or just awful. Only experiment and a "try, try again" attitude will consistently yield top results. Remember, "good enough" is an expression that belongs to the mediocre workman, not to the one desirous of producing the best he possibly can. Printing, after all, is the consummation of everything that went before. It is the final creative link in the whole photographic process.

The first order of business in making any print, once the necessary preliminaries are out of the way, is to choose the paper with the scale (this word scale is not quite correct, but it is most descriptive for our purposes) that most closely matches that of the negative. In normal practice this is not a difficult thing to do. The printer has four, or at most, five conventional contrast grades to work with and a simple test on the paper he thinks most suitable to the job will either confirm his choice or indicate whether he should go to a softer grade or one that is more contrasty. But many negatives simply will not print at their best on this limited selection of contrasts and no manufacturer offers more with which to work than this basic five.

The advanced worker has a way out of this dilemma. He knows that each manufacturer offers several grades of paper and that their contrasts differ for the various brands, even though numbered alike. Therefore, if grade 2 of one make of projection paper is a little too soft and the same make of grade 3 is too hard, he knows that by going to the grade 2 of another brand or make he can usually find an excellent match for his negative. By extending his choice of materials from the original five to at least thirteen grades, in this manner, he guarantees a better negative-to-paper pairing than he might otherwise expect, and makes his job easier. The beginner needs to keep in mind that exposure speeds of the papers from different manufacturers are not all the same and although he may use the contrast chart shown in these pages successfully, he must remember that his exposure time will have to be changed when switching from one grade of a particular paper to the same grade in another brand, and in some cases this change is substantial.

There is a practical problem of supply and demand in using this system. Though all the projection papers marketed by the various manufacturers might be used to allow the worker greatest selectivity, only the ones listed are popular enough to be on the shelves of the average supply store or easily ordered through them. For our purposes, then, the list covers only the most popular papers without implying that others cannot be used. If an individual uses others, they can be fitted into the chart by making some test prints and inserting the paper in question between those which seem to bracket it.

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both papers to the photographer's printing problems serves the same function as do the many contrast grades of conventional printing paper.

Both can be used to good effect, since Varigam Regular prints consistently harder or more contrasty through the full-range 10-filter kit than does its much faster working twin, High Speed. On negatives of the thin-but-good variety High Speed is often hard to work with, because a change in filters does not seem to result in a satisfactory change in contrast and the paper is so fast that it still prints too fast for comfort even when the enlarger lens is fully stopped down. In an example like this, the substitution of Regular simplifies the job tremendously, for although the printing time is greatly increased, the contrast is higher (it is characteristic of most papers with increased contrast to require increased exposure time.

There are special papers which can be used to get beautiful effects from negatives of normal contrast. They are usually considerably slower than the predominantly bromide papers, which means that they will need several times more exposure than Kodabromide, Velour Black or Brovira (even Varigam Regular is fast by comparison). But if the negative is tops and a warm-toned print with loads of "guts" is wanted, Indiatone, illustrator's Special, Medalist (probably the fastest of this type) or any one of several other chloro-bromides will do the job better than any of the ordinary kinds can because they have emulsion properties of a superior nature which give a longer "scale" to reproduce the aforementioned very long scale of the negative.

It must be remembered that they are not as versatile as the bromides, though. Most of them come in only one contrast grade and if the negative will not print well on a No. 2 paper or its equivalent on Varigam, then it is not a "normal" contract situation and will not reproduce satisfactorily on this type (Medalist excepted). All supply stores will show the customer display books from which he may choose a particular one to suit his taste.

One other area remains to be discussed while we are still on the subject of papers. We have been concerned with contrast and how it affects the quality of a print, but in addition to this factor, the papers offered for general use have other characteristics than can enhance the print's value. The first one of these is the surface to be used. Personal preferences have a lot to do with the choice to be made from among the many dull or coarse-surface types available. To name some, a printer can make his enlargements on semi-matte, matte, tweed, kashmir, canvas, silk, etc. General rules can be made to be used as an imperfect guide.

If a print is to be used in a magazine or in a newspaper the choice is easy, since most of the plates used for reproduction are best made from glossy stock. Glossy paper should be used, again, if the photographer wants his print to have a maximum of brilliance and detail, since the gelatin coating of this paper has the most reflective surface available. Glossy is easily the most-used of all surfaces.

The next most popular types are semi-matte and matte. They hide detail and tone down the sharpness of the negative and are very popular in portrait and pictorial work, the particular selection between the two depending on the amount of "diffusion" desired. All of the other surfaces are fancier and do the same job as the matte papers. They can be used for special effects on pictorial scenes, or for that matter on any type of picture one chooses, if he personally likes the results. The dealer's display books show examples of these papers and how they may be applied by the photographer.

Paper weight is the next most important consideration. Again, it can be said that the choice of the thickness of the stock is a matter of personal taste, but single-weight (S.W.) and double-weight (D.W.) bases do have their specific uses. Either one can be used for prints of any size desired, though for the best possible appearance most professionals will insist on double-weight. Generally speaking, it is safer to put photographs that will be much handled on the twice-as-thick double-weight paper, just as it makes sense to print large sizes (11x14 and up) on this heavy stock to minimize buckling, curling, and cracking of the emulsion. Smaller-size prints (8x10 and under) or those that are to be mounted, may go on single-weight. When a print is to be folded, as may well be done in magazine layout, book make-up or copy work, the inert, white baryta undercoating is eliminated to provide an extra-thin paper. The finest example of this type employs a bond-paper base similar to high-quality typewriter stock.

The final factor in choosing a paper is emulsion or base tint. This seems to be the least important consideration to the largest number of people. One possible reason is that an excellent print does not depend on the color of the material used for its quality, though it is true that in some cases a base or emulsion color will add to the impact value of a photograph which was made to be viewed directly. Most of the best printing papers have emulsions of a blue-black or brownish-black color, but the difference between the two is slight. Cream- or brown-toned papers are the most readily available tinted kinds and are supplied with matte or fancier surfaces. If a photographer desires a red, blue, or darker brown tint (sepia) than can be purchased, he tones regular matte paper to achieve the color wanted.

Dry-Side Manipulations

Printing procedure falls into two separate phases: dry—in which the negative is set up in the enlarger, the size of the print is determined and cropped on the easel and the exposure is made on the projection paper of the photographer's choosing and the wet phase—wherein the exposed paper is developed, fixed, washed, and dried. We will first concern ourselves with the dry-side improvements that are helpful, if not indispensable, in producing the best prints.

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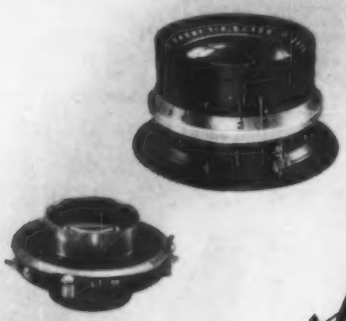

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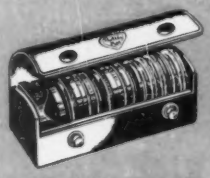

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them together, one helping the other, to provide themselves with a means of accurately timing the basic exposure (the timer), and to leave both hands free for working on any additional exposure that may be needed (the foot switch). Without the foot switch, the printer would have a hard time of it, trying to juggle his manipulating tools and at the same time turn his enlarger light on and off. More important, since the local-printing exposure has to be timed by the counting system (explained in *Basic Enlarging*), operating the light by a hand switch increases the difficulty of maintaining an accurate count and of burning-in dense negative areas. For this reason, the foot switch is the more important device.

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Hands as dodging tools. The printer who never used his hands for dodging his prints in the enlarger will continue to work along in blissful ignorance, but once shown the advantages of these primary manipulating tools and the increased efficiency they make possible he will never again be able to do without them. Rarely will a negative print at its best merely by making a "straight" exposure. Most often the thinner areas, containing the shadow detail, will receive much more light during the basic exposure than will the heavy parts. The result will be local overexposure and when the print is developed they will come up black, lacking in subject information that could be seen in the projected image on the easel. The hands are the most readily available of the three dodging tools that are used to hold back or burn-in the light reaching these parts so that the processed print will show as much of the shadow detail as is wanted.

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The trick is to place the hand (or hands) between the enlarger lens and the paper in the easel in such a way as to prevent the light, passing through thin parts of the negative, from reaching the print, and in this way give the heavier sections a chance to catch up in proportionate amounts of exposure. Imagine that one part of the negative is much thinner than another. It might represent a section of the scene that was in shadow, while another part, that was exposed by the sun, has more of a silver image deposit and is heavier.

A straight exposure, say of 10 seconds, would block up the shadows so that while the sun part would look normal, the rest of the print would be a solid black. However, if the hands are used to hold back the light in the shadows for about 5 seconds both areas will get the proper proportionate amounts of exposure time and reproduce the way the eye saw the scene originally. The sun part will have all the detail and color it should, while the shadows will still retain their darker tones and yet not be pure black, showing whatever subject matter is in them.

In the same manner the hands can be used to burn-in the parts of a print that are too heavy to be exposed properly during the basic time. This is a common practice when working on highlight areas of a negative. When the major part has permitted enough light to pass through to adequately expose the print, highlights are often washed out and lack detail. In this event, the hands are then cupped under the lens, after the basic exposure has been completed, allowing only the heavy sections to receive additional exposure and balance out the effect.

A combination of both techniques is usually put to work on the majority of negatives. It is important to remember that the hands should be kept in slight motion when holding back or burning-in parts of a print to allow the manipulated light to blend in with the rest of the exposure. Otherwise, these worked-over sections will be apparent in the finished product.

Tickler for spot control (holding back). That is where the tickler and the cardboard dodging mask come in. The tickler is used strictly for holding back parts of a print with which the hands cannot cope. Simply fashioned, it is a straight, rigid wire several inches long with an opaque disk attached to the end. The size of the disk is relatively unimportant, for the distance it is held above the surface of the print will determine the area it will mask off from the light projected through the lens. It is used, specifically, when the area to be held back is too small for the hands to manage well, or when it is located in the center portion of the projected image, so that in order to get in to dodge it the hands would also dodge out parts that do not need a reduction in exposure. The tickler can get in to these sections comfortably, mask out the exact area in question, and when agitated gently the narrow-gauge wire will not leave any light streaks.

Several makes of ticklers (sometimes called print dodgers) are available in stores. They are sold in kits and include the wire rod with a clip at one end and several masks of different sizes and shapes. These are usually fashioned of heavy red gelatin filters on the theory that the light penetrating them will not affect the paper but will permit the worker to see what he is holding back. They are as useful as can be and will perform their tasks perfectly.

However, they can also be made at home, in a few minutes, out of materials available to everyone. Given a pair of pliers, a wire clothes hanger for each tickler wanted, and some white adhesive tape, and the best little model imaginable is yours. A one-foot section of the straight part of the hanger (across which the pants usually hang) is cut out and the rest is discarded. This wire is then bent at both ends, forming two loops of different sizes. The adhesive tape is drawn around these circular frames, carefully pressed down to retain the perfectly smooth edge of the loops, and that's that!

Three such two-disk models (1— ½ and 1½ inches; 2— 1 and 2½ inches; 3— 2 and 3 inches) should fill all your needs and the white adhesive makes them easy to see in the darkroom: a lifesaver because ticklers are always getting lost in the shuffle. That the adhesive is opaque (rather than transparent) is of little consequence, since the worker can watch his progress by studying the shadow thrown on the print by his mask. One man's opinion is that the store-bought, transparent kind is more confusing to use. One other point worth mentioning: round masks of varying sizes will cover almost any imaginable situation; square or odd shapes are rarely needed.

With some practice the printer rapidly learns how to apply the tickler. It is held at one end and the size that seems most appropriate for dodging out the area in question is inserted between the lens and print. Easiest control is obtained if the disk used is somewhat smaller than the print section to be held back. Then by raising or lowering the tickler the proper masking effect can be achieved. Whenever it is used best results will follow if it is constantly kept in a gently rotating motion.

Dodging mask for spot control (burning-in). The dodging mask is the final member of the team. Its purpose is exactly opposite that of the tickler. Instead of using it to hold back areas of a print that cannot be comfortably controlled by the hands, it is used for burning-in local spots of a shape or size that the hands cannot easily frame. It is nothing more than a large piece of cardboard (8x10 inches or larger) in the center of which is cut a circular hole. It is held under the lens, and the enlarger light is permitted to pass through the cutout to expose the heavy spot.

Unlike the tickler, which is an utterly simple gadget to manipulate, there are tricks that help make for successful use of the dodging mask. To begin with, the purpose is to mask off all of the projected image except that part which needs burning-in. Therefore, to insure against accidental exposure, the mask must be held up high, nearer the lens than the easel. This guarantees that the exposure will be made through the cutout only, but now the area covered by the light circle can

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w/105mm Ektar f/3.7 MX 1/400	298.55	337.05
w/101 Optar f/4.5 MX 1/400	279.85	318.35
4 x 5 w/135 mm Xenar f/4.7 MX 1/400	199.50	239.50
w/135mm Optar f/4.7 MX 1/400	287.45	331.45
w/Optar f/4.7 MX 1/400	271.45	315.45
w/127mm Ektar f/4.7 MX	269.45	313.45
w/135mm Xenar f/3.8 MX 1/400	259.50	299.50
w/150mm Xenar f/4.5 MX 1/400	249.50	294.50
w/152mm Ektar f/4.5 X sync. 1/200	293.45	347.45

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Auricon Super, 1200 ft. mag. camera	3319.25	

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Leica reflex housing	M-3	Standard
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50mm Summitar f2		79.50
50mm Summarit, f1.5	180.00	177.00
50mm Summicron f2	159.00	156.00
85mm Summarex, f1.5 Chrome	93.00	360.00
90mm Elmar f4, Chrome		90.00
90mm Elmar f/4, Chrome Collaps. mt.	150.00	
125mm Hektor, f/2.5		147.00
135mm, Hektor, Chrome, f/4.5	141.00	135.00
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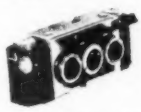

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Exakta VX w/f/1.5 Angenieux preset 50mm	359.50
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be quite large, or at least much larger than is wanted. The hand that is free is then cupped below the hole with the cardboard resting upon it. By opening or closing the "fist" the size of the spot of light is controlled. With some practice it will become evident that the cupped hand can also change the shape of the hole to permit burning-in of areas of various shapes and sizes.

It is just as advisable to keep the dodging mask in gentle motion as is true with the hands and the tickler, and for the same reasons. But since this tool is employed most often for small spots or for areas adjacent to thinner portions, special care should be taken to keep the light from overlapping and thereby creating dark splashes of color that will mar the print.

Holding back is performed during the basic exposure, whether it is done by use of the hands or the tickler. But burning-in (both with the hands or the dodging mask)—since it is an addition to that exposure—is performed separately, in a second treatment of the print.

There are times when the image to be treated is of a shape that makes it extremely difficult to accommodate with the normal mask. Then the trusty single-edge razor blade is applied to another piece of cardboard to cut out a shape that will handle the particular job better.

One final thing needs to be said about these tools of manipulation. They all can be—and in common practice frequently are—used in the operation of making a single print. Example: during the basic exposure the hands or one hand and a tickler are applied to hold back thin sections. When the timer has shut off the enlarger, it is turned on again by pressing the foot switch and the hands are then used to burn-in large heavy areas. Any additional small spots that may yet require more time are taken care of through the dodging mask. The point is that *any* combination of tools available to the printer that will, by their application, give the desired results should be put to work.

Silk stocking mask for softening focus. A negative cannot be sharpened up if it was shot out of focus, but the opposite is possible. There are times when a picture is so sharp (particularly in portraiture) that the desired effect is ruined by excessive detail. In these instances, the print can be diffused to practically any degree wanted so as to subdue the offensive crispness of the image and give it a more "modeled" quality. The technique is easy if you have the proper tools.

Here again, the printer can purchase soft-focus attachments for his enlarger in a photographic supply store if he chooses (a very effective and inexpensive one can also be made at home in a few minutes). At least three different types can be bought. The most expensive are the soft-focus snap-on lens attachments that fit over the enlarger lens. They are usually set in place before the exposure is begun and left on for the complete time. Different filters are used for varying degrees of diffusion. Gelatins are also available. They come mounted in cardboard masks, as do the third type, the fine-line screens.

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Bolsey B22 f3.2 RF M, Set-O-Matic	69.50	47.50
Bolsey C22 f3.2 RF Reflex Set-O-Matic M	99.50	66.50
Bolsey C2 f3.2 RF Reflex M	89.50	57.50
Ditto 99 Rapid Sequence f2.8 M	99.00	49.50
Edixa A f3.5 M	29.95	19.95
Edixa B f2.8 M	37.95	24.50
Edixa C f2.8 RF M	49.95	29.50
Futura f2.8 RF M	139.45	59.50
Kodak 35 f4.5		19.50
Kodak 35 f3.5 RF S		37.50
Kodak Signet f3.5 Ektar RF MX	87.50	48.00
Kodak Pony 828 f4.5 M	29.50	21.50
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Kodak Bantam Special f2 RF		76.50
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Robot Star f2 Rapid Sequence MX	228.00	59.50
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Robot Royal f2.8 Rapid Sequence RF, MX	225.00	169.50
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Rectaflex f2 Single Lens Reflex RF, MX	295.00	159.50
Voigtlander Vitessa f2 RF, MX	157.50	79.50
Voigtlander Vito II f3.5 M	54.50	34.50
Voigtlander Vito III f2 RF, MX	119.50	74.50
Voigtlander Prominent f2 RF, MX	220.00	149.50
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Revere C-40 f2.5	99.50	56.95
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Wollensak 28 f1.9	139.50	89.50
Bell & Howell Auto-8 2 lens Turret 172-A f2.5	184.95	99.50
Bell & Howell Auto-8 2 lens Turret 172-A f1.9	194.95	119.50
Bell & Howell Auto-8 2 lens Turret 172-A f1.4	249.95	169.50
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Dejur Fadematic 3 lens Turret f2.5	147.50	79.50
Dejur Fadematic 3 lens Turret f1.9	157.50	89.50
Keystone "Riviera" 3 lens Turret f2.5	129.50	72.50
Keystone "Riviera" 3 lens Turret f1.9	154.50	89.50
Revere C-44 f2.5	129.50	59.50
Wollensak 23 complete with three lens	239.50	149.50

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Bell & Howell 252 f2.3	59.95	39.95
Bell & Howell 134 f2.5	79.95	44.50
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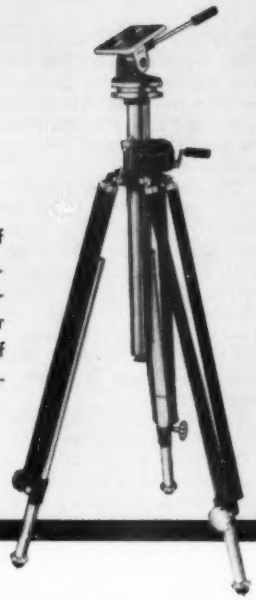

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PROFESSIONAL DELUXE PAN HEAD
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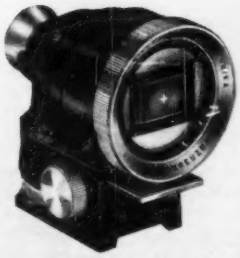

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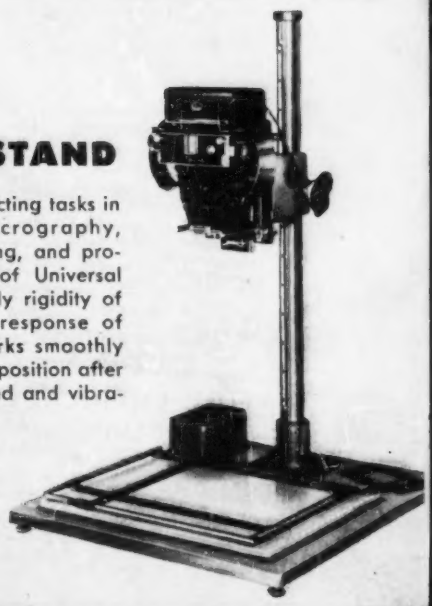

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They are placed in position under the lens with the supplied holders or over the enlarger's filter holder with the red gelatin removed. These latter types are taken out at any desired point during the exposure to control the amount of diffusion on the print.

The home-made variety functions in the same way as the latter two mentioned above. It is made by pasting a piece of fine silk stocking into a cardboard sandwich with identical squares cut out of the center. The outside dimensions of the cardboard mask can be any size wanted (4x5 is good) but the inner cutout should not be smaller than 2½ inches square so that it will not interfere with the enlarger lens.

In use it works like this. The print is set up in the usual way and after making a test the photographer finds that he will benefit by using the mask. He places the enlarger's filter holder, with the red gelatin removed, beneath the lens and rests the mask on top, with the cutout over the round hole. The print is then made. If, after seeing the print in the hypo it is decided that too much diffusion has been obtained, the process is repeated with the mask being removed after 50 percent of the exposure (or any other percentage to get the balances wanted), and the rest of the print is finished normally.

Wet-Side Manipulations

Wet-phase improvements do for the print, as it is being developed, the same things that the dry-side controls accomplish on the easel: they permit the worker to exercise greater mastery over the outcome of his work product. On the wet side this includes a knowledge of the manipulations possible during the developing of the print, comparable to "burning," and the dry-side equivalent of "holding back"—local reduction of the image over the hypo tray.

The developing setup can be improved to provide the worker with the best possible conditions. This does not involve installation of any expensive professional equipment, but does mean a more thoughtful arrangement of the tools necessary to any darkroom. Location of the processing trays is the first consideration. They should always be as near the enlarger as can be arranged, yet on a different wall to prevent splashing or carry-over of the chemicals. The availability of hot and cold running water is also important. These are wonderful aids to the print that is not "on the nose" in exposure. Therefore, when it is possible, water can take the place of the stop bath between the developer and hypo trays.

The average kitchen can be converted, in a few minutes, to fill the above requirements. The sink becomes the water tray with the developer and hypo trays placed on either side. A sturdy table is moved to within a few feet of this "developing sink" and the enlarger is installed thereon, with its necessary complement of timer, foot switch, safelight, etc. Two additional darkroom safelights are set up, one at the developer tray, the other over the hypo *with the filter removed and a 25-watt bulb installed.* Photoflood light stands are used to support the safelights.

In practice, the setup, as described to this point, works efficiently with a maximum of convenience. The worker is provided with safelights to illuminate his darkroom where light is most needed: at the enlarger and over the developer tray. After the exposure of his print he turns around and the trays are right there in front of him, saving needless walking. He develops (a continuous timer is used while developing the print), rinses his print in the sink water, and fixes it in the hypo. The hypo light equipped with an on-off switch is turned on after the paper has fixed for at least twenty seconds, to enable him to view his result under white light. Thus he may determine, at the sink, what his print will look like under normal viewing conditions.

The only additional expense which may be necessary to the advanced worker is slight. In order to best handle a print in the wet phase, the trays that hold the developer and hypo solutions should be larger than the largest print usually made: 11x14 size if the average print is 8x10; 16x20 if many 11x14's are processed. It is impossible to do justice to the developing method if the trays are no larger than the print, for then agitation and manipulation are restricted and awkward. Proper, free manipulation is essential to good enlarging at the enlarger and the sink, too.

Bringing up the image. The ultimate goal for any printer is to learn to expose his enlargement so perfectly that it can be developed in the normal time without any recourse to tricks of manipulation. Easier said than done, for the best printers rarely hit their exposures on the button (especially if much dodging was required) and have to resort to juggling the balance of the picture segments in the processing to complete their mind's-eye view of what the scene should look like. To accomplish this, they have at their command three tools: 1) hot water, for over-all acceleration of development; 2) warm, concentrated developer, for local acceleration of image parts: 3) a reducing agent (potassium ferricyanide), for local cutting-back of the print.

1) Hot (or warm) water speeds up the developing of the paper emulsion and can be used if the print seems to be coming up too slowly. It is best used as an overall treatment—for the whole print—but with some practice it can be successfully applied, straight from the tap, to underexposed spots. (A tray is kept ready, near the developer, for the former emergency.) Cold water is substituted for the stop bath, for it slows down the developing action of the print without stopping it completely and enables local treatment to be given, where wanted, without overdeveloping the rest of the image.

2) Warm concentrated developer (stock solution strength) is kept in a graduate or glass near the developing tray and is applied to locally underexposed parts of the print that obviously will not come up enough—usually evident after 30 to 45 seconds. It is applied by swab, made by attaching a wad of absorbent cotton to the blunt end of a thin rod (a pencil is perfect) with a rubber band. The cotton should be changed at every new work session to keep it clean and fresh. Remember that if the developer concentrate

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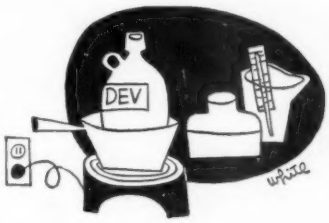
or the water used in accelerating the developing times are too hot they will cause the emulsion to "gray over"—show signs of chemical fog. If this happens don't blame the technique—use cooler solutions. (The "graying" temperature will vary with different papers.)

3) Potassium ferricyanide is a bleaching agent and is perfect for local reduction of prints in which some segments have gotten either too much exposure or development. It is applied the same way that developer concentrate is: by pencil swab. (Sometimes a plain wad of cotton, hand held, is better to work with.) It is made by dissolving the chunks, crystals, or powder in a glass of water (supplied in all three forms, take your pick). The strength of the solution is arbitrary—some like it strong, others weaker, but a good trial start can be made by mixing it in the proportion of ¼ ounce per glass of water.

Sloppiness can be ruinous. Never let this stuff drip over print surfaces: it will bleach them immediately, dry or wet. It also stains paint and is poisonous, so be careful to keep it away from kitchen cabinets, cuts, children, etc. When in concentrated form it is rust color—in solution, yellow—and should be discarded when it turns deep green or blue. By the way, blue is a sure sign that iron is present, usually resulting from chips in enamel trays. The reaction between the chemical and the iron stains prints permanently, so never use chipped trays. The broken enamel can be coated over with nail polish and will be safe to use.

When a print is needful of treatment with "cyanide" it is first rinsed free of excess hypo for a few seconds, in a water bath (the regular rinse water is used and then changed before starting on a new print), then the swab is gently applied to the area. Under the white hypo light the worker can see the bleach cutting back the blacks as he watches and when it has "opened up" the section to suit him, he ducks it back into the hypo to neutralize the chemical and stop the action. After treatment, the print is fixed in the regular way. Be careful to apply the reducer to the area only where needed, for it will bleach any part of the emulsion with which it comes in contact.

Some workers use potassium ferricyanide as an over-all bleach bath, to give "sparkle" to the highlights of their prints. Try this; you may like the effect. Make a very dilute tray of reducer. The print, which should be made slightly darker than normal, is placed in the tray after being fixed for a few minutes. It is washed, then allowed to bleach until it is "cut back" to normal density. Then it is replaced in the hypo to fix out the rest of the way.—



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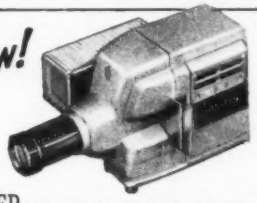

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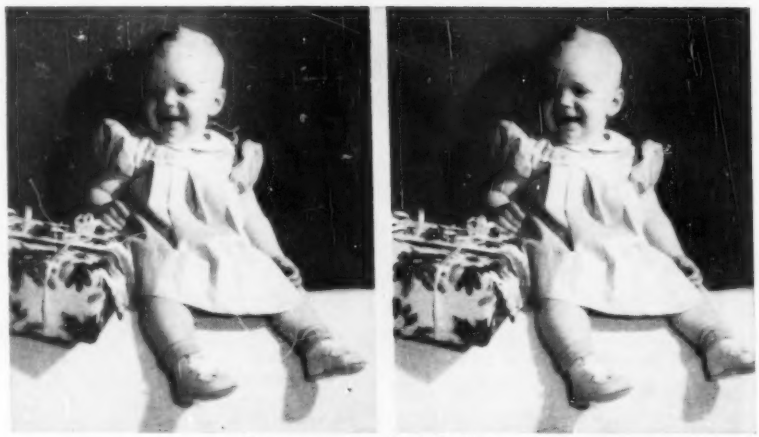

Stereogram by Earl E. Krause

Merry Christmas!

Each year's Christmas mail contains many photographic greetings, and more and more of them are in stereo. Thus far we have seen more slides than anything else—slides sent in paper mounts, in the knowledge that the recipient would have a viewer handy. In a few cases the slides came in folding cardboard viewers, making an attractive greeting but a rather expensive one for a long Christmas list. Interesting variations have been anaglyphs—overlapped stereo pairs printed on paper in red and blue, with colored viewing spectacles enclosed.

Simpler and less expensive are stereo pairs printed side by side for free viewing. The accompanying stereogram by Earl E. Krause, chairman of Jackson Park Camera Club's stereo section and vice-chairman of PSA stereo division, is a good example. To view it in 3-D, hold the magazine before you and let your eyes relax as though you were looking at something beyond it. The images of the two pictures will seem to double and swim slightly out of focus. Then the center images will seem to move toward each other.

Keep your eyes relaxed; let the pictures come together. When they overlap, the two images will fuse together in a single picture that shows depth. If one is higher than the other, tilt your head or the magazine slightly to bring them into line. Some people find free viewing of stereo pairs easy to accomplish. For others it is almost impossible. A trick that helps, if you have difficulty, is to hold the pair where you can look beyond it toward something a long way off. This creates a double image of the nearby pictures, with the center pair overlapping. Slowly shift your attention from the distant point to the pictures. At first they may seem to fly apart, but as you gain skill they will fuse together. It takes some people a long time to learn to see stereo in this manner, but the system has the advantage that it requires no viewing equipment at all.

Perspective vs. Parallax

What's wrong with telephotos? They don't fit in stereo, at least not as long as our objective is three-dimensional realism. The trouble is that they disturb the normal relationship between perspective and parallax, which work together to help us judge the space relationships within a picture.

Let's suppose we are taking a picture of a catcher on a baseball team, holding his bare hand and his mitt out toward the camera. If we move in close to fill the picture area well, the mitt and the bare hand both will seem large in relation to the player's face—but they won't seem "distorted." It's normal for things near us to seem large in relation to those farther away, and we accept it as a matter of course.

If we stand farther back and use a telephoto lens to make the player's image the same height on the film, the mitt and hand will come out much smaller in relation to his face. There will be less than the normal degree of perspective for a close-up. The perspective won't agree with the parallax—the two-eyed depth effect which also helps us to judge the depth of the scene.

If it occurred only in telephoto stereo shots, it wouldn't be worth mentioning, they're so rare. But it also is experienced in viewing stereo pictures with the wrong type of equipment or in watching a projected show from improperly placed seats. The most common error in viewing projected stereo is sitting too far from the screen. It creates distortion in which chins jut out from subjects' necks. The only remedy is to sit nearer the screen. The ideal distance is that at which the screen just fills the aperture of your camera's viewfinder.

(*Continued on page* 223)

Tri-X Film

(*Continued from page* 94)

As soon as we moved away from low-actinic lighting situations where the Norwood meter read no higher than 16 foot candles with the slide out, we were able to increase our effective film-speed ratings substantially beyond the 800 mark. In many "good" available-light situations where comfortable Norwood readings like 48 and 64 with the slide out were available, we found that effective-speed ratings like 1,600 provided excellent negatives *without any increase in developing time.* Out-of-doors, in bright sunlight as well as subdued shade, it was the same story all over again, and here several good negatives were made at an effective film-speed rating of 3,200. (This test will be discussed more fully when we get to the subject of latitude.)

Our observations of negative graininess were made with a 10-power magnifying glass and a wall-mounted enlarger which permits 21.5-diameter blow-ups to be made on the baseboard. In the 120 films, the graininess of Tri-X appeared to be identical to that of Super-XX and noticeably finer than that of HP-3. Examination of the 35-mm Tri-X films in comparison to identically exposed rolls of 35-mm Super-XX and Plus-X leads us, tentatively, to put Tri-X midway between Plus-X and Super-XX in the graininess department. Again, as with the 120 roll type, the 35-mm HP-3 proved most grainy. One important thing to note before we leave the grain-sniffing department is the fact that all of our comparative sample sets of negatives received identical developing times. However, had we extended the development of our Super-XX and Plus-X rolls to achieve densities equal to those obtained on Tri-X, the additional immersion times involved would undoubtedly have resulted in grainier negatives.

When considering the contrast of an available-light film and developer combination it is important to differentiate between over-all contrast and shadow contrast. Over-all contrast is the ratio between the brightest and darkest negative areas, and usually is expressed in terms of the film's ability to record shadow details without blocking up the highlights. Shadow contrast refers to the ability of the film to separate tonal values that lie in the poorly illuminated areas of the picture. Most frequently we find that films which excel in reducing over-all contrast give very poor shadow contrast. One notable exception is Kodak's fast sheet film, Royal Pan. Tri-X is another, and in many ways reminded us of our results in testing Royal several months ago.

A good example of the ability of Tri-X to keep over-all contrast within reason and still provide good separation in the shadow areas is shown on page 92 in the picture of PHOTOGRAPHY features editor Art Goldsmith rough-housing with his two boys. The light-

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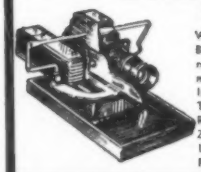

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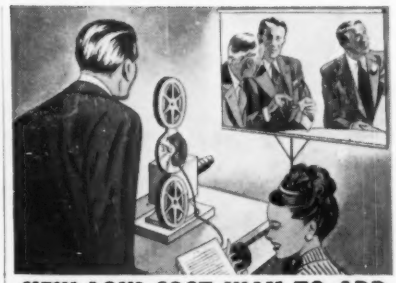
ing for this picture came from a single bounced RFL-2 photoflood aimed at the ceiling close to the wall. The light is therefore falling straight down onto the back of his white shirt. In making the print we gave only over-all enlarger exposure, with no manipulation at all, on No. 2 paper. The time was increased until the shirt was recorded with detail and gradation. Despite the fact that we printed for the highlights we still have a tremendous amount of shadow detail, and the contrast in these areas is excellent, even where the bouncelight is obstructed. The pictures we made in New York's Washington Market (page 73) also point up Tri-X's excellent contrast qualities. The ability of this film to snap up poorly lighted, flat subject areas without at the same time blocking the highlights, is one of Tri-X's outstanding virtues.

Although our limited film supplies precluded an exhaustive investigation of the latitude inherent in Tri-X 120 and 35-mm films, we did learn several interesting things. In one experiment made out-of-doors in moderately sunny light, the meter reading for ASA 200 was 1/50 at f/11. Putting a roll of Tri-X in our Rollei we made 12 exposures as follows:

# 1:	1/500	f/22 —ASA	8,000
# 2:	1/500	f/16 —ASA	4,000
# 3:	1/500	f/11 —ASA	2,000
# 4:	1/250	f/11 —ASA	1,000
# 5:	1/100	f/11 —ASA	400
# 6:	1/50	f/11 —ASA	200
# 7:	1/50	f/8 —ASA	100
# 8:	1/50	f/5.6—ASA	50
# 9:	1/50	f/4 —ASA	25
#10:	1/25	f/4 —ASA	12
#11:	1/25	f/2.8—ASA	6
#12:	1/10	f/2.8—ASA	2.5

This roll of film was then given our straight 15-minute treatment in D-76 at 68 F with three shakes of the reel every other minute. The result was a series of negatives the first of which was almost clear, and the last quite opaque. The best negatives were ASA 400 and ASA 1,000, our preference being for the latter. Negatives number 10, 11, and 12 which were exposed at ASA 12, 6, and 2.5 were quite blocked and unprintable. Negative number one which was exposed at ASA 8,000 was much too thin to achieve anything like a good print. But negatives two through nine with effective film-speed ratings ranging from ASA 4,000 down to ASA 25 were all quite printable. And, recalling our happy experience with Royal Pan, we made a series of straight enlargements from these negatives on No. 2 paper with no manipulation at all. Simply by varying the over-all enlarger exposure time we were able to make a set of almost perfectly matched enlargements from these widely varying negative exposures. Tests made simultaneously with Plus-X and Super-XX not only failed to deliver printable negatives higher than ASA 800, but lacked anything like the latitude of our TRI-X test roll.

Another interesting part of this latitude story is the fact that negatives exposed in dim incandescent light and in bright sunlight on the basis of an 800



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speed rating can both receive the same immersion time in either D-76 or Promicrol without one being too thin or the other too dense. With 35-mm Plus-X developed in Promicrol, for example, if exposures are made in dim available-light on the basis of a 320 speed rating and outdoor exposures in bright sunlight must be made on the same roll of film, it becomes necessary to give the outdoor negatives at least a full stop less exposure than the available-light negatives so that the 14-minute developing time can serve both lighting situations. Our tests with Tri-X in Promicrol and D-76 indicate that this precaution is unnecessary. Tri-X negatives exposed in dim light on the basis of an 800 rating came up very beautifully with development in both Promicrol for 14-minutes and D-76 for 15 minutes (although the 14-minute Promicrol negs were quite a bit huskier). And the same relationship seems to work out in broad daylight. Even where 14-minute Promicrol development resulted in overly dense "800" negs, as it did on one occasion when the daylight was particularly strong, no blocking or noticeable increase in graininess was apparent.

What we are able to say about Tri-X at this time is simply this: It is very fast; at very least a full stop faster than Super-XX, and with full development perhaps two or three stops faster. We have made excellent negatives at film speeds ranging from 650 to 800 in very dim incandescent light to ASA 3,200 in raw sunlight. The film resists blocking up admirably and still delivers more usable shadow detail than any other roll film we've ever tested. At worst, its grain characteristics are identical to those of Super-XX treated equally. At best it is finer grained because of the shorter immersion times required to produce workable printing densities. It possesses very wide exposure latitude.

It is worth noting that the new Tri-X film is a Type B emulsion, and is not related in any way to the Kodak Tri-X Sheet Film which has been on the market for many years. This latter film is a Type C emulsion. The difference between a Type B and a Type C panchromatic emulsion is that the Type B emulsion (while corrected for the entire spectrum) is designed for maximum *green* sensitivity. The Type C film, on the other hand, has been corrected for increased *red* sensitivity. Experience has shown that for most photographic problems a Type B emulsion is preferable. One serious drawback of the Type C emulsion is its tendency to block up and produce chalky whites. This tendency was not found in our tests with the new Tri-X Type B films.

There were many things we were unable to complete testing because of the early deadline for this article and because of our limited film supplies. Some of the things we are now investigating and upon which we hope to report in future issues are: what is Tri-X's development latitude? We already know that the film has wide latitude to variations in exposure, but what of development varia-

(*Continued on page* 197)

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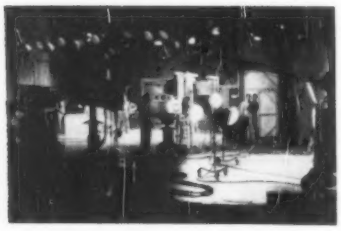
can you learn MOVIE TECHNIQUES

Three CBS-Television experts answer



Complicated looking lighting setup (directly above) should not confuse the amateur. Basic lighting principles are used in television. You can see them.

Sal Bonsignore

Lighting Director, Supervisor of Lighting for Color Television, CBS

AN amateur movie maker can learn techniques that will be of use to him if he watches television. But before he sits down and switches on his set, he should think for a few minutes. *Before you can have answers, you must have questions.*

The amateur should ask himself about the specific problems he has to solve—lighting, shooting angles, scripting, or what have you. If he is going to shoot a comedy dance routine at the local businessman's club, he should tune in a television program that features dancing. Once he has decided what he has to learn, what elements he should be aware of, it will be easy for him to get ideas and insights.

Lighting is my business. In television, as in all other phases of photography, it is very important. Without light, photography cannot exist, and without skilled lighting, photography and television become unexciting and far from artistic.

Although CBS has hundreds of thousands of dollars invested in lighting (*Continued on page* 194)

CBS

Amateur movie makers become directors the minute they touch a camera. Director Lumet (seated on floor, directly above) tells of his work on *You Are There* show.

FROM TV?

this question

Years ago, before television screens began outnumbering movie theater screens, the amateur photographer was often told to go to a movie and study Hollywood techniques. Today, he has dozens of live programs and films available for viewing in his living room—a few feet away from his easy chair. Photography *presented this question to three top television craftsmen (a lighting director, a production manager, and a director): "What can the amateur learn about movie techniques from watching television?"*

Sid Lumet

Director,

You Are There,

CBS-TV

YES, the amateur motion picture maker can learn from television. But before he does, he must decide *how* to look at television—intellectually, not emotionally. When we watch a good television show emotionally (for entertainment) the lighting and camera work fit the program so well that they go by unnoticed. The amateur should train himself to sit down and watch a show scientifically.

What can the amateur learn specifically about directing? Well, before we get into this question let me say this. I believe there is a misconception about directors that exists in the "public mind." The director is thought of by many as some sort of super egotist who marches around with his head in the air and people constantly bow to him. From my own work, and from what I have seen of other television directors this concept is far from true. The television director is a high-spirited person who unites all the various elements of television—lighting, script, acting, camera (*Continued on page* 195)

Carlton Winkler

Production Manager,

CBS Television

Network

Net material is held by production manager Winkler (right) and helper. Netting was placed over "off color" background, changing color value of an entire set.

THE well-composed picture, whether taken by the television camera or the home-movie camera is more than a tasteful arrangement of objects. The picture should tell a story or establish a mood. The group in front of the fireplace, by their expressions and attitudes, instantly tell the story of a closely knit, relaxed and happy family, or, differently posed, tell of a family having an intimate heart-to-heart talk.

A properly composed shot of the pretty girl at the beach can tell the story of a whole gay exciting summer. A rainy street at night with a solitary figure is a one-glance volume on loneliness. The thought and planning before the shot is what makes the difference between "just a picture" and a story. The story or plot in the picture is what draws audiences, whether they are in front of the television set or your home-movie screen.

Television can help the amateur learn much about the elements that make good pictures. The format of televi- (*Continued on page* 196)

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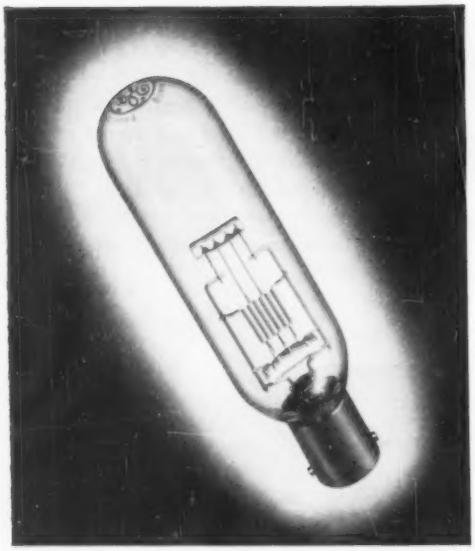

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Movies

BONSIGNORE

(*Continued from page* 192)

equipment, the experts using this equipment are following the same basic principles of lighting and photography as the amateur does in homemovie setups. Big equipment should be discounted when the amateur views television. Every day I use the principles I learned long ago in still photography.

I would like to give the amateur four questions on lighting that he can experiment with, and, I believe, learn quite a bit from—after he has gathered his answers to them through careful television viewing.

1. *Did the lighting create the illusion of depth?*

CBS

Bonsignore: "Good make-up flatters the face it is on."

Often we must work in areas as small as most living rooms. In such cases our lighting has to give the illusion of depth where there is little depth. Check shadow areas; see how highlights are used. Look for signs of backlighting.

2. *Were actors properly lighted? Were their best features accented?*

In your own movies, you may have found that a face that turned from right to left suddenly went from good exposure to a deep shadow area. Or a thin face looked thinner and a chubby face looked fat on your screen. Note how professionals solve this problem.

3. *Was there proper separation between actors and backgrounds?*

One of the chief flaws in many amateur movies I have seen is that heads and figures often blend into backgrounds. The lighting director sees to it that this does not occur.

4. *Did the lighting subtly augment the scene and plot, or was it flashy and obvious?* The story line may have called for sinister, gay, or high-tension lighting. Did the lighting director get his point across? How did he do it? Was it done with good taste or not?

5. *Did the lighting sustain the mood of the particular scene?* Each set and scene must be lighted for all lenses—long, medium, and close up—as well as for pans. Did the lighting change noticeably as camera positions and lenses were changed, or did everything run smoothly?

Yes, there is much to learn from watching television. Take, for instance, the lighting of a bar of soap. Principles of lighting, composition come into play, even here. No matter how simple the shot, thought must be given to lighting to help get it across in good style. If the amateur will keep aware of this, he is that much closer to learning from television. Watch—and think—and you are *sure* to learn.—

Movies
LUMET

(*Continued from page* 193)

work—into a complete program. His powers of insight and personality are such that he understands each person's talent and allows each one to use this talent to the fullest.

The amateur is a cameraman, lighting director, and director—all at once—the minute he sets out to shoot something on his own. I feel the director part of him is most important.

In television, the director has one thing basically to say in each program. In my *You Are There* show on Napoleon I tried to answer one question as directly as possible: where did this man's incredible power for domination come from? In our *Oklahoma Land Rush* show I wanted to put across the idea that "all was in chaos." The amateur director might well analyze anything he is attempting to shoot, come up with a definite theme, and follow it.

I might be able to give a good example of this. Often in home movies I see pictures of children standing self-consciously, acting nothing like themselves. If I were to shoot a picture of a child I would first ask myself what sort of child do I have here? Is he active, full of the love for the outdoors, or is he quiet and pensive? If he is the outdoor type I would take him to his natural environment, let him dive, ride horseback, climb rocks, and what have you. If he is quiet, maybe a medium shot of him sitting under a tree could tell my story.

The same applies to photographing grown-ups. Instead of having people grinning or waving their hands into your lens, capture them being themselves—doing things natural to them.

Above all things, the director should deal with his subject and not with himself. Your good television shows are good because the director had feeling for and understanding of his subject. What the basic idea called for, he went after and got.

Every photographer can carry out a theme on his own level. The photography need not be technically excellent; it can even be poor, but the picture will be good because it carries across to the audience the feeling of what the subject is like.

Lumet directed above *You Are There* scene.

I feel you can learn much from television that will help your films.—

Director Sid Lumet has a contagious vitality. He moves his hands through the air as if he were diagraming the things he talks about. He fidgets as if words were coming from different parts of his body. When you leave his office, you have the feeling that you have touched electricity and know how it works.—The Editors.

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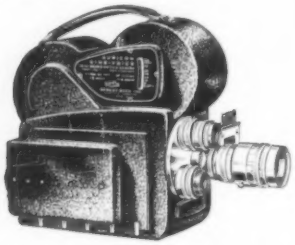

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(Continued from page 193)

sion—the tube or screen size—is similar in size to the amateur's projection screen. Hollywood with its large screens, and even panoramic screens, goes about the job of filling these picture areas in relation to the final projection size. When it comes to composition, camera movements, and even lighting, television can often give the amateur more insight than Hollywood.

As I understand it, amateur motion-picture photographers are using more color film today than black-and-white. Television is now deeply in the color picture business. The amateur shortly may have a color set in his living room. (Television moves so quickly that it is impossible to predict when color will move into its own.) Amateurs will be able to learn

CBS

Winkler: ". . . one point I cannot stress too much. It is that simplicity pays off."

much from color. Many minds and much money are going into color research and programming. At their finger tips amateurs may soon find a wealth of color programs that will give them ideas on color harmony, use of color for depth, and set design.

Getting back to basic problems, there is one point that I cannot stress too much. It is that *simplicity pays off*. One or two lights can do the job better than dozens, or a movement of one hand can carry more motion than a street brawl. Watch for these simple, direct examples on television. You can duplicate this simplicity in your own films in hundreds of different ways.

There are some things that happen behind the scenes which the amateur movie maker cannot figure out for himself. For example, a set was built and painted at great expense for one show. During rehearsals it was found that the colors in it were too loud and clashed with the gowns of our performers. To redo the set would take much time and added expense. After a conference, it was decided to place a thin net material (available for ten cents a yard) over the entire set. The material was cut to conform to all the shapes in the set. This covering brought down the color value of the set and allowed its use with little loss in time and money.

The amateur with a living-room wall that does not fit well with his color ideas could drape the wall with this inexpensive netting instead of painting it. If one of his subjects has a dress that is "off color," he can drape it also with netting.

I would like to repeat that the thought and planning before the shooting—whether it be in television or home movies—is what makes the difference between just a picture, and a picture that tells a story.—

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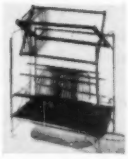

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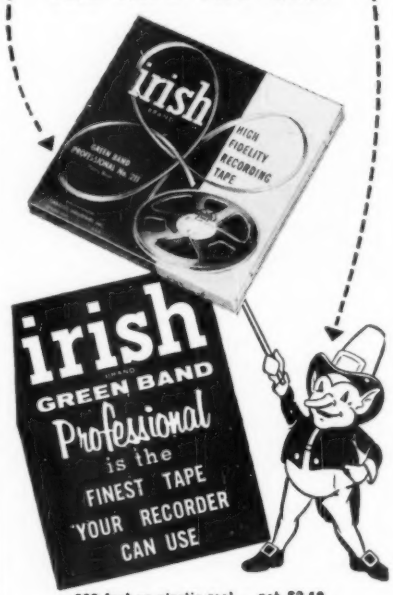

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Tri-X Film

(*Continued from page* 191)

tions, particularly the available-light bugaboo, overdevelopment? What kind of speed and quality will roll-film Tri-X deliver when given forced development in hot soups like Dektol or D-72? For several years now it has been quite popular to abuse roll Super-XX in Dektol for effective speeds on the order of 1,000 or more. What will Tri-X and Dektol do, in terms of speed and quality, for the man with a slow lens? What will Tri-X do to black-and-white guide numbers for electronic flash. Royal Pan proved about three times faster with speedlight, particularly with the new long-flash-duration battery-powered portables. How about Tri-X? And of course, we will try to test Tri-X in many of the fine and not-so-fine grain developers that are popular today.

The release of Tri-X rollfilm marks the third time during a single year that this writer has been obliged to write a mash note to Uncle Eastman—the introductions of Royal Pan and High Speed Infra Red being the other two occasions. We say "obliged" simply because in each case the big outfit in Rochester has dropped a bombshell into the available-light world. The outstanding behind-the-scenes fact about both Royal Pan and now Tri-X is that both of these films have proved considerably faster than anything else without any increase in graininess or diminution of negative quality. Does anybody remember back to when they said a faster film just *had* to be grainier?—

Children's Story

(*Continued from page* 99)

offer. But in the first six rolls of film developed, we found that Ivo Jan looked quite natural and had the required expression in almost all cases.

The rest of the story's cast was drawn from among our relatives and friends. Co-author Duka played the gangster Killinger; the kindly old elevator operator was Miss Kolda's father; the Chinese magician was played by the only trained actor, Vladimir Fleischer, who is producer of the Czechoslovakian programs of the Voice of America; the gangster consorts were three college students, including Miss Kolda's brother Pavel. Wanda the poodle was played by herself —the pet of Ivo Jan!

After all the writing and shooting was finished, we had to work closely with the publisher to get the ideal balance of pictures and text—cutting and stretching the copy, adding and subtracting photographs. Was the whole project worth the trouble? We like to think it was. Since *The Secret of the Two Feathers* came off the presses, we have finished two more photofantasies. The first, a new kind of science-fiction juvenile, is called *Aknele Alpha, A Girl from Outer Space*, and it will be published this spring. The other is an unusual Christmas story titled *The Scottish Whistle*.—

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Carroll Seghers II

(*Continued from page* 85)

raphers which attracted 15,000 entries.

Carroll through the years has piled up accomplishments. His pictures on the religious life of Negroes in the South attracted nation-wide attention. Soon after, *Cosmopolitan* published a Seghers picture story of his wife's pregnancy and the birth of their child which captured first place in an international competition by the University of Missouri's School of Journalism. Later *Friend's* magazine published a photograph of a card player which took first honors in a competition by the National Association of Industrial Editors. *Friend's* then assigned Seghers to Nassau to cover the CinemaScope production, *Beneath the 12-Mile Reef*. This was his first experience with underwater photography but the assignment turned out so successfully that *Pageant* asked him to cover the Walt Disney production of *20,000 Leagues Under the Sea*. It was Seghers, for *Parade*, who took the last living pictures of the now famous attempt to set a new aqualung diving record, which ended in Hope Root's death.

But Carroll Seghers was not always so successful a freelance photographer. When he heard the pistol fire that sunny morning on a Paris street, Seghers exploded. Leaving his bride, Carroll ran down the street to a spot where a detective and a stone mason grappled with a wounded holdup man. He flipped open the Eveready case of his new Rolleiflex, made a rough estimate on a lens and shutter setting, and tripped the shutter as the bloodstained bandit was hustled away. He wound the crank and shot again as a gendarme stepped in to assist; again as the captors struggled to wedge their quarry into a tiny French automobile. As he fired the rest of the roll he learned from bystanders that the gunman, a notorious French bandit, Dechi, had been wounded during a daring holdup and killing in a local jewelry store.

These pictures, his first scoop, were bought for 45,000 francs (then equivalent to about 60 American dollars) by *Paris-Presse*. Much to Seghers' elation, two of the bandit shots were given prominent display in the lead story.

At this time his experience in photography was limited, indeed. Until the age of 24 Seghers rarely laid hands on a camera as he passed from high school to the operation of a jewelry store, to flying for a chartered airline, to sailing, to the study of law. The final pattern of his career was yet to emerge.

It was while working in his father's jewelry store in Coral Gables, Florida, that Carroll met Betty Hanneman, a model and his bride-to-be. Through her he met Kurt Severin, a photo-journalist, and the acquaintance blossomed into friendship. After the wedding, when the bride and groom made plans for a three-month pleasure trip to Europe, Severin helped them select suitable photographic equipment to take along. They left New York for Paris in the summer of 1948, and after his success with the holdup pictures, the young couple moved on to England for

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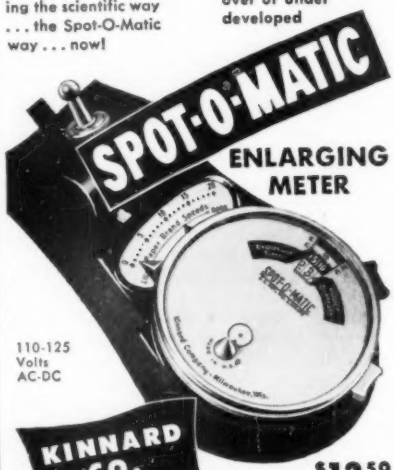

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the Olympic Games. In London he encountered Ernst Haas, Austrian photographer then working for Black Star. Watching Haas' camera technique, Carroll drew new inspiration from the Austrian's remarkable ability to gain emotional impact in his photographs.

Resolved to do better, he and Betty moved on to the south of France and the Basque country, where he ran into a colony of colorful, tough, and superstitious tuna fishermen. However ill luck was on Carroll's trail and after a week's work the story did not materialize.

Disappointed but not yet discouraged, the Segherses moved on to San Sebastian, Spain, and another subject. Kurt Severin had given Carroll some interesting background on bullfighting, the techniques and the formalities of the spectacle, which offered an ideal subject for his camera. When the story was finished the Segherses returned to the States. Later Carroll and Kurt worked together fashioning the San Sebastian negatives into a salable picture story. Careful editing did the trick and the fight story scored eight quick sales through the Black Star agency.

But they were not enough to yield a livelihood. Carroll and Betty made their way back to Cincinnati and the jewelry business. The camera, however, was still first in Carroll's mind. On an impulse he queried a specialty magazine about a picture story of his boyhood friend, Ezzard Charles, the heavyweight fighter from Cincinnati. The story would show Charles' boxing style, his training routine, and his championship hopes. He closed a one-hundred-dollar contract for the job and went to work. "Ignorance was the thing that helped me most," Carroll says. "If I hadn't been blindly ignorant I would never have tried some of the things I did. Ezz was fond of music, and I spent almost an entire day trying to get an atmospheric shot of the fighter alone in a vast auditorium at a symphony rehearsal. Most of the pictures were satisfactory and the story went over. It took two weeks of steady work, and the sale didn't even pay my expenses."

From Cincinnati the Segherses returned once more to Miami, making their way for the most part on Betty's earnings from modeling. Carroll had not yet found himself, but suddenly in 1949 he struck pay dirt. The Segherses made a trip to Wisconsin for their first visit to Betty's home since their marriage. Stopping off in Cincinnati, Carroll became entranced with television. Tinkering with a set, he discovered that he could make hilarious distortions of television images by manipulating the dials. He photographed some of these oddities, and crashed into the pages of *Life* magazine.

He followed quickly with another success. Sensing a story, he was determined to give full coverage to his wife's homecoming. It was the first story he ever did with deep feeling. It was published in *Pageant*.

He received a full-time contract with Black Star as an agency photographer, and the assignments began to come in. Seghers has always put a percentage of profits into equipment. He now uses a Linhof, two Rolleis, two Contaxes, a

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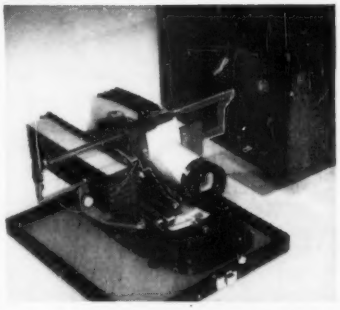

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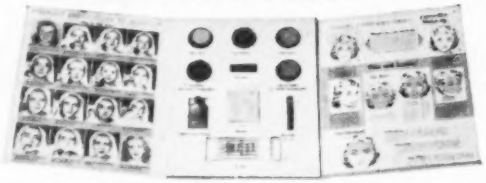

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Prize Winners

COLOR

(*Continued from page* 153)

"After School," by Irwin Lubroth, Brooklyn, N. Y.; "Mother and Child," by Irwin Lubroth, Brooklyn, N. Y.; "Shadows Through Glass," by Irwin Lubroth, Brooklyn, N. Y.; "Tarascan Indian Child," by Helen Manzer, New York; "Daybreak Symphony," by Helen Manzer, New York; "Tarascan Indian," by Helen Manzer, New York; "Leaves," by Benn Mitchell, New York; "Woman and Cat," by Benn Mitchell, New York.

"Sea Horses," by Thomas E. Mulvihill, Corpus Christi, Texas; "Not 3D—5Dee," by Joseph M. Novajosky, Speedway, Indiana; "Jester," by Percival C. Poynter, London, England; "Stagecoach," by Raymond L. Propst, Lebanon, Oregon; "Through Freight," by Elmer Quadrus, Portland, Oregon; "U.N.," by Arthur M. Rapoport, Bridgeton, N. J.; "Art Gallery," by Howard W. Rollins, Long Beach, Calif.; "Harness Racer," by Luis Diez Serra, Jerez de la Frontera, Spain; "Art Class," by Richard Schuler, New York; "Christmas-Card Village," by Esther Schulz, Makawao, Hawaii.

"Tallyho!" by Mark W. Scott, Chicago; "Woodland Pool," by John J. S. Shrader, Glenmore, Pa.; "Thunderstorm," by Frank F. Sornberger, Cortland, N. Y.; "Red Light," by Irving J. Stein, New York; "Wednesday's Child," by Irving J. Stein, New York; "Impatient Winter," by Velma Tueller, Salt Lake City; "Deep Down," by Amy M. Walker, Brooklyn, N. Y.; "German Street Scene," by Egon E. Weck, APO; "Eggs," by K. H. Wu, Hong Kong; "Pelicans," by Irving Zweifler, Brooklyn, N. Y.

BLACK & WHITE

(*Continued from page* 153)

Haab, Baar-Zug, Switzerland; "Black and White," by Bo Haagen, Uddevalla, Sweden; "Peruvian Flute-Player," by Eugene Y. Harris, Northfield, Ill.; "Across the Bridge," by Yook O. Hom, Brooklyn, N. Y.; "Still Life," by K. Harry Koller, Rochester, N. Y.; "Queen Esther," by Harry S. Lapow, Brooklyn, N. Y.; "Newsboy, Lyon," by Ira Latour, APO.

"White on Black," by Ira Latour, APO; "Five," by Bernard McCabe, New York; "Patriot," by Benn Mitchell, New York; "Wedding Guests," by Victor Obsatz, New York; "Snow Fight," by Yoichi R. Okamoto, Vienna, Austria; "Sunday Afternoon," by Min Ooka, Bronx, N. Y.; "Drinking Fountain," by Robert S. Paul, Holliswood, N. Y.; "Artist," by Alan H. Pesetsky, New York; "Conversation in Rectangles," by Samson Raphaelson, Pleasant Valley, Pa.; "Nice," by Samson Raphaelson, Pleasant Valley, Pa.

"The Leap," by Donald Richardson, New York; "Ballet," by Walter Sarff, New York; "Boy and Gamecock," by Walter Sarff, New York; "Express," by Rene Sheret, Los Angeles; "The Kite," by Paul S. Somogyi, Massillon, Ohio; "And Away We Go!" by Roger St. Jean, Longueuil, Canada; "Lunch," by Jack Swenningsen, St. Petersburg, Fla.; "Statue of Liberty," by Arthur Truss, Staten Island, N. Y.; "Spray," by Tadamachi Tsuboi, Sogawa, Japan; "The Surprise," by Gottlieb Wittwer, Binningen, Switzerland.

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"Lock, Ma—No Teeth!" by Hal Boucher, Santa Barbara, Calif.; "Umbrella for the Queen," by Bert Buurman, Amsterdaam, Holland; "Market," by Charles M. Daugherty, New York; "Madame Bo," by Paul Duckworth, New York; "Harlequin," by Paul

Duckworth, New York; "Design," by William Eichel, San Francisco; "Men of St. Peter," by Sam Falk, New York; "Pony Tail," by Sam Falk, New York; "Edilizia," by Mario Finocchiaro, Milan, Italy; "Blanche," by Vito Fiorenza, Brooklyn, N. Y.

"Godmother," by Vito Fiorenza, Brooklyn, N. Y.; "Couple," by Vito Fiorenza, Brooklyn, N. Y.; "Prayer," by Vito Fiorenza, Brooklyn, N. Y.; "Woman and Child," by Vito Fiorenza, Brooklyn, N. Y.; "Summer Daze," by Al Francekevich, Brooklyn, N. Y.; "Hi!" by Al Francekevich, Brooklyn, N. Y.; "Ballerinas," by Larry Fried, New York; "Grandmother," by Larry Fried, New York; "Andy," by Larry Fried, New York; "Gran Pavese," by Giorgio Giacobbi, Venice, Italy.

"Kabuki Dancer," by Erich Hartmann, New York; "People in Town," by Bo Haagen, Uddevalla, Sweden; "Black Cat," by Morris H. Jaffe, New York; "Interest," by Morris H. Jaffe, New York; "New Toy," by Morris H. Jaffe, New York; "Wistful," by Morris H. Jaffe, New York; "Sandwich Man," by Shinichi Kobayashi, Niigata, Japan; "Easter Parade," by Harry S. Lapow, Brooklyn, N. Y.; "Seated Model," by J. Frederick Laval, Los Angeles; "Striated Nude," by J. Frederick Laval, Los Angeles.

"Man at Window," by Leon Levinstein, New York; "Still Life," by Pedro Lima, Paris, France; "Tree," by James McAnally, New York; "Actors," by Jay N. Maisel, Brooklyn, N. Y.; "Foggy Morning," by Jay N. Maisel, Brooklyn, N. Y.; "Prison," by Jean Magis, Laon, France; "Life," by James Marshall, New York; "Zsa Zsa's Back in Town," by Bob Martin, Los Angeles; "Cat and Candle," by Benn Mitchell, New York; "Night," by Benn Mitchell, New York.

"Supplication," by Virgil B. Olson, De Kalb, Ill.; "White Rail," by Min Ooka, Bronx, N. Y.; "Gas Tanks," by Robert S. Paul, Holliswood, N. Y.; "Parade," by Alan H. Pesetsky, New York; "Pour les Oiseaux," by Alan H. Pesetsky, New York; "Window View," by Alan H. Pesetsky, New York; "Camerama," by David M. Polak, New York; "The Cameo Ring," by Jules Rieff, New York; "Snowy Day," by Robert A. Robinson, Woodland, Calif.; "Lapp Mother and Child," by Robert A. Robinson, Woodland, Calif.

"Steel-Yard House," by Robert A. Robinson, Woodland, Calif.; "March Northeaster," by Levon A. Roubian, Brooklyn, N. Y.; "Arte," by Gildo Rondelli, Corbeil, France; "Aldo Vargas," by Fred S. Schiffer, Buenos Aires; "Coincidence," by Joseph Siegelman, New York; "In the Air," by Stephen Shohet, Brookline, Mass.; "Subway," by Vernon L. Smith, Bronx, N. Y.; "White Cat," by Joseph R. Spies, Arlington, Va.; "Thirst," by Leo Stashin, Brooklyn, N. Y.; "Performer," by Leo Stashin, Brooklyn, N. Y.

"City Park," by Louis Stettner, New York; "Bullfight," by Louis Stettner, New York; "The Once-Over," by Don Ultang, Des Moines, Iowa; "Toothless Grin," by Don Ultang, Des Moines, Iowa; "Rainy Day," by Sheldon J. Weinberg, Flushing, N. Y.; "Children," by Lies Wiegman, New York; "Blizzard Beauty," by Cornelius E. Westveer, Pleasant Ridge, Mich.; "Wintry Heights," by William Whitaker, Chenango Forks, N. Y.; "Fan Beauty," by C. F. Yeang, Penang, Malaya; "Hunter," by Henry F. Zeman, Grand Rapids, Mich.

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"Mere Composition," by Giuseppe Bolla, Milan, Italy; "Bye-Bye," by Louise Boucher, Santa Barbara, Calif.; "Returning Home," by Esther Bubley, New York; "Symetrie," by Guy Charon, Paris, France; "Magic Moment," by Fred G. Cheuvront, Whittier, Calif.; "Sandsprite," by Joe Clark, Detroit; "Twin Silos," by Dan Coleman, New York; "Bullfight," by Charles M. Daugherty, New York; "Boy in Church," by Vito Fiorenza, Brooklyn, N. Y.; "Procession," by Vito Fiorenza, Brooklyn, N. Y.

"Orphans," by Vito Fiorenza, Brooklyn, N. Y.; "Charity Bailey," by Vito Fiorenza, Brooklyn, N. Y.; "Evangelist," by Al Francekevich, Brooklyn, N. Y.; "Dance of the Ring, 1," by Larry Fried, New York; "Dance of the Ring, 2," by Larry Fried, New York; "Noel Coward," by Larry Fried, New York; "Pigeon in the Snow," by Henry Genn, New York; "Role," by A. John Geraci, East Orange, N. J.; "Conversation," by F. B. Grunzweig, New York; "Stockholm Street," by Bo Haagen, Uddevalla, Sweden.

"Smokestack Reflections," by Frank J. Heller, Bartlesville, Okla.; "Reflections," by Irving I. Herzberg, Brooklyn, N. Y.; "Up and Over," by Jack Hutton, Columbus, Ohio; "Bird Watcher," by Morris H. Jaffe, New York; "Outdoor Art Show," by Morris H. Jaffe, New York; "Drying the Lines," by Edwin B. Johnson, Nashville, Tenn.; "Indian Women," by Edwin B. Johnson, Nashville, Tenn.; "Tot," by Reiichi Kuroda, Chiba, Japan; "Children's Section," by Reiichi Kuroda, Chiba, Japan; "Bird in Flight," by Harry S. Lapow, Brooklyn, N. Y.

"Lower City," by Harry S. Lapow, Brooklyn, N. Y.; "Supermart," by Stan Levy, New York; "Two," by Bernard McCabe, New York; "Thursday"

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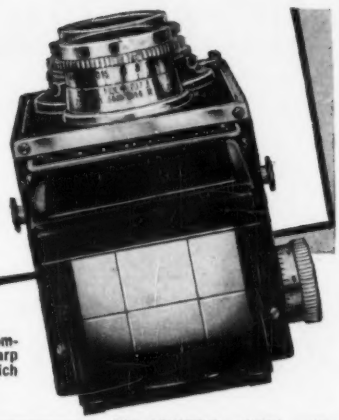

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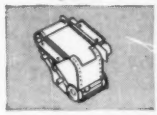

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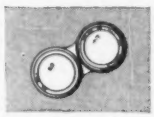

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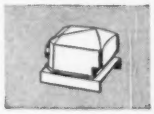

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•

TECHNICAL DATA ON THE PICTURES

First Prize—Black-and-White

PAGE 100-101 Esther Bubley, of New York City, was awarded first prize in the black-and-white division of the PHOTOGRAPHY 1954 International Picture Contest for her photograph of a crowd of villagers in M'Hamid, southern Morocco. The picture was made as part of a series Miss Bubley had planned, to show the progress of the work being done there by the French Government, in collaboration with UNICEF and WHO, in controlling trachoma. The natives assembled in their villages at regular intervals to receive aureomycin treatments and instructions on how to use the aureomycin themselves. Miss Bubley's camera was a Contax II with 35-mm Nikkor f/2 lens. Utilizing existing daylight, she made the exposure on Super-XX film at 1/25 second with lens wide open.

Second Prize—Black-and-White

PAGE 102 Second prize in this division was won by Lies Wiegman, New York City, for her wistfully appealing photograph of a small boy in a contemplative mood, as his attention was diverted momentarily from the toys with which he was playing. Miss Wiegman used an Exakta II camera with 58-mm Biotar f/2 lens. Exposure was made on Super-XX film for 1/25 second with lens opening of f/4, utilizing natural daylight.

Third Prize—Black-and-White

PAGE 103 Maurie Levin, of Van Nuys, Calif., won third prize with his dramatic shot of a hand surrounded by swirling surf. His idea was to create a picture denoting impact, by keeping the hand in sharp focus and shooting slowly enough to blur the moving water for contrast. Levin's camera was an Anniversary Speed Graphic with f/4.5 lens. Exposure was on Super Pan Supreme film for 1/50 second at f/11.

Fourth Prize—Black-and-White

PAGE 104 Fourth prize went to Giuseppe Bolla, Milan, Italy, for his arresting study of geometrical angles sharply defined in black and white and relieved by the solitary human figure which appears miniature in contrast. Bolla made the picture at the Milan International Fair, using a Rolleicord camera with 75-mm Schneider Xenar f/3.5 lens. Exposure, for 1/50 second at f/8, was on Ferrania film, with existing daylight.

Fifth Prize—Black-and-White

PAGE 105 *Nude* won fifth prize for Benn Mitchell, of New York City. The picture is one of a series made by Mitchell in an effort to capture something of the classic quality of the nude figures in famous old paintings. He used a Graphic View camera with 203-mm Ektar f/7.7 lens. Exposure was 1/2 second at f/11, on Royal Pan film. Three No. 2 floodlights, bounced off the studio ceiling, gave the lighting effect Mitchell wanted, and the print was made on Varigam paper, using a cold-light enlarger.

PAGE 106 In planning this photograph, Paul S. Somogyi, Massillon, Ohio, decided to put the kite rather than its flyer in the foreground, and to shoot down rather than up. The shot was made from the roof of a flat-topped building, with a Meridian 45A camera and 150-mm Heliar f/4.5 lens. Exposure was 1/100 second, lens stop f/22, and the film used was Superpan Press, type B.

PAGE 107 Walking through Central Park, Donald Richardson, New York City, paused on

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RAY-VOGUE

a small bridge overlooking a lake to watch this youngster jumping to the shore from a drain grid in the water. Richardson focused his camera and made the picture as the boy was in mid-leap. He used a Rolleiflex with 75-mm Zeiss Tessar f/3.5 lens, exposing for 1/500 second at f/5.6 on Super-XX film.

PAGE 108 Joe Clark, Detroit, Michigan, was enjoying a day of leisure at a beach with his family when a strong wind suddenly struck, sending everything flying and everyone racing for shelter. Seeing a picture in the confusion, the sand-filled air and the hurrying figures, Clark made this shot on Plus-X film at a speed of 1/100 second, with lens opening of f/6.3. His camera was a Leica IIIf with 90-mm Elmar f/4 lens.

PAGE 109 These boys, members of the famed Vienna Boys' Choir, were busily engaged in a snow fight when Yoichi R. Okamoto, Vienna, Austria, made this photograph of them. Okamoto used a Rolleiflex with 75-mm Tessar f/3.5 lens. Exposure was 1/200 second at f/4, on Ilford HP3 film. Lighting was existing daylight.

PAGE 110 This unstudied composition, which attracted his attention at a State fair, appealed to Leo Stashin, Brooklyn, N. Y. His camera was a Canon IV-S with 85-mm Canon f/2 lens, and he made the shot on Plus-X film with shutter speed of 1/200 second and lens opening of f/8.

PAGE 111 At a holiday festival where he was taking photographs, Harry S. Lapow, Brooklyn, N. Y., saw this little girl costumed as the Biblical Queen Esther and was impressed by her serious expression and poise. He made the picture with a Canon camera equipped with 50-mm Serenar f/1.8 lens. Film was Super-XX and exposure time was 1/8 second at f/2.

First Prize—Color

PAGE 113 Daisy Wu, of Hong Kong, won top honors in the color division for her wistful, rainy-day portrayal of her little boys waiting for the sun to shine again. Mrs. Wu's camera was a Leica IIIf with a 50-mm Summarit f/1.5 lens. She used an exposure of 1/25 second at f/5.6 to record the picture on Kodachrome film with lighting supplied by electronic flash.

Second Prize—Color

PAGE 114 *Dead End*, by Arthur M. Rapoport, Bridgeton, N. J., took second prize in the color division. The picture was taken beneath the Brooklyn Bridge. For no other reason than that he just enjoys taking pictures, Rapoport shot this photogenic bit of New York City differently enough to make it a prize-winner. Using Kodachrome film in his Leica IIIf camera, equipped with a 50-mm Elmar f/3.5 lens, he took a time exposure based on a reading taken from his Weston Master meter.

Third Prize—Color

PAGE 115 Charles H. Smart was stationed in the Canal Zone and decided to take some photographs for his own record and travel interest. *Bullfight* is one of these, and it won third prize in the color division. The picture was made in Panama, Central America. Smart's camera, a Retina IA, was equipped with a Schneider-Xenar f/3.5 lens. Exposure was made at 1/100 second, with a lens opening of f/4, on Daylight Kodachrome film.

Fourth Prize—Color

PAGE 116 His subtly composed beach shot, in which golden sun-tanned flesh tones contrast with sand and rugged rock, won fourth

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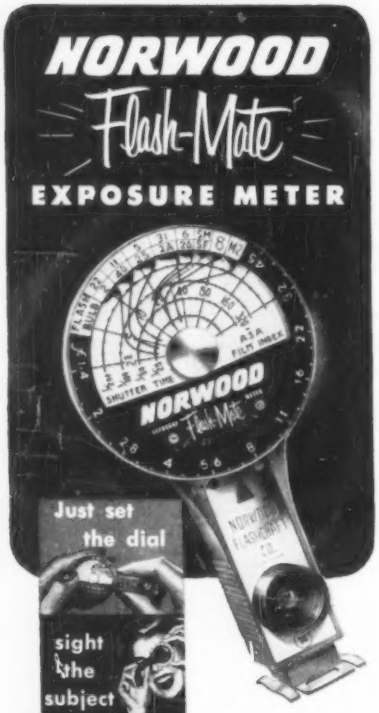

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prize in color for Fritz Henle, New York City. The picture was made in the Virgin Islands, at a location which Henle had noticed some time previously and had fixed in his mind as an ideal site for a series of photographs he was planning. His camera was a Rolleiflex with 80-mm Xenar f/2.8 lens. Exposure was made on Ektachrome film for 1/25 second with lens stop of f/8.

Fifth Prize—Color

PAGE 117 James L. Weymouth, of Los Angeles, Calif., saw a possibility for an interesting picture in the garret of his home and decided to put its color and design to work. He used a Graphic View II, with Kodak Ektar f/7.7 lens, and exposure was made at f/22 with open flash, and 81E and cc10G filters. Two No. 50 flashbulbs were used. Ektachrome Type B film was developed 18 minutes in the first developer, the remainder of the process normal.

PAGE 118 The rain had stopped when Irving J. Stein, of New York City, went walking and spotted the reflection of a stop light in a puddle. The mood of the day prompted him to photograph it. His Contax III, with a 135-mm Zeiss Sonnar f/4 lens, was loaded with Daylight Kodachrome, which was exposed 1/25 second at f/4.

While at the Greenwich Village art show, Benn Mitchell, of New York City, noticed a woman and a white cat in a window. He obtained the lady's permission to take some photographs from the fire escape. Mitchell used a Canon IV camera equipped with a 50-mm, f/1.8 Serenar lens, and exposed for 1/25 second at f/2.

Watching a strawberry fair parade in his home town, Raymond L. Propst, of Lebanon, Ore., spotted the yellow wheels of a stagecoach. Thinking it a good subject because of its color and composition possibilities, he took it especially for entry in this contest. Using a Rolleicord camera with Schneider-Xenar f/3.5 lens, he exposed Ektachrome film for 1/25 second at f/8.

At the tender age of six, this young miss, a favorite model of Virginia Goldberg, of Reading, Ohio, was completely toothless. She was ashamed to smile and Miss Goldberg had to settle for the sober expression pictured. She exposed Kodachrome film 1/10 second with a lens opening of f/4. Her camera was a Leica IIIf, equipped with a 90-mm f/4 Elmar lens. Light was supplied by a No. 1 photoflood.

PAGE 119 On an early morning hike one day in spring, Joe Dixon, of Roseville, Calif., noticed his dog Duffy in a bed of daisies. The picture was made although Duffy does not like to model. This probably accounts for the look in his eye. The camera used was a Rolleiflex with a 75-mm Schneider-Xenar f/3.5 lens. The exposure of 1/25 second at f/3.5 was made on Ektachrome Daylight Type film. A Bantam slide was placed on the viewfinder as an aid to composition.

Just for the sake of catching the expressions of youngsters playing baseball, Joe Clark, of Detroit, Mich., took photographs of a game in a vacant lot. This unaffected lad took up most of the exposures. Clark used a Leica IIIc, with an 85-mm Canon f/2 lens. Taken at twilight, the exposure was made at 1/20 second, with an aperture of f/2, on Kodachrome film.

On the occasion of the first trotting races held in Jerez de la Frontera, Spain, Luis Diez Serra, of that city, promised the president of the local jockey club a photograph as a memento of the event. The light was poor throughout the day, but the sun managed to break through. The setting sun and track dust

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framing the horse and driver seemed perfect, and Serra used a Contax IIa camera equipped with an f/2, Zeiss-Ikon lens. The exposure was made at 1/250 second, with a lens opening of f/2.8. The film was Kodachrome.

PAGE 120 While carrying out a picture assignment on bullfights, Jerry Dantzic, of Brooklyn, N. Y., made this photograph of a matador. Using a Leica IIIf camera, with a 50-mm, f/1.4 Nikkor lens, the exposure was for 1/60 second, with an aperture of f/4.5, on Kodachrome Daylight Type film.

PAGE 121 Louis Stettner of New York City made this bullfight picture while traveling in Spain. He used a Leica IIIf with a 50-mm Summitar f/5.6 lens, Plus-X film, and an exposure of 1/200 second at f/5.6. The even, almost shadowless lighting is due to an overcast day.

PAGE 122 While on assignment in Peru, traveling free-lance photographer Eugene V. Harris encountered a group of Quechua Indian boys strolling along a mountain trail. One of the boys was playing a flute, and all of the group seemed to be much amused when Harris photographed the flute player. A Rolleiflex camera with 80-mm Xenotar f/2.8 lens was used by Harris to make the shot on Plus-X film, with shutter speed of 1/100 and lens opening of approximately f/5.6. Hazy sunlight provided the lighting.

PAGE 123 Vito Fiorenza, Brooklyn, N. Y. was making a pictorial tour of a town in Sicily and photographed these young communicants in the church. He utilized existing daylight through doors and windows of the church, and made the picture with a Rolleiflex camera equipped with Xenar f/3.5 lens. Exposure was 1/25 second at f/3.5, and film was Super-XX.

PAGE 124-125 As Rene Sheret, Los Angeles, drove across the railroad tracks late one afternoon he noticed a train approaching in the distance. The composition of perspective of gleaming rails, surrounding country, and the train appealed to him and he focused quickly and made the shot with his Rolleiflex which is equipped with 75-mm Tessar, Zeiss-Opton f/3.5 lens. Film was Plus-X and light was existing daylight, with shutter speed 1/250 second at f/4.

PAGE 125 His interest in experimenting for new techniques in photographing glassware resulted in the subtly composed still life by K. Harry Koller, Rochester, N. Y. His camera was a 5x7 Korona View with 7½-inch Ilex Paragon f/4.5 lens. He made the exposure on Super-XX film for 14 seconds with lens stop of f/16. Lighting consisted of one No. 2 floodlight bounced off a black velvet backdrop so that only the edges of the glass appear to be illuminated.

PAGE 126 In the rays of light from a reading lamp, the black cat's inscrutable expression, emphasized against the shadows, formed a design which intrigued Morris H. Jaffe, New York City. He made the picture with a Rolleiflex with 75-mm Zeiss Tessar f/3.5 lens, on Plux-X film. Shutter speed was 1/25 second with lens wide open.

The intensity of the gaze of this ghost-like white cat may indicate deep preoccupation—or perhaps strong interest in a dish of milk or a stroll outside. Joseph R. Spies, of Arlington, Va., made this photograph of his beseeching feline in line with his hobby of obtaining pictures of appealing expressions of cats. Spies used a Kodak Reflex II camera with 80-mm Anastar f/3.5 lens, and exposed on Plus-X film for 1/50 second at f/22. One flashbulb was used. Vignetting, burning-in, and dodging

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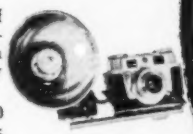

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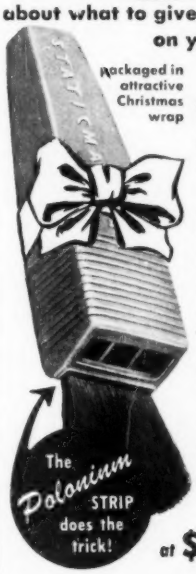

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were employed in making the print; manipulation was relatively easy because of cat's whiteness.

PAGE 127 Hugh Bell, New York City, made this picture as part of a record of the jazz-concert atmosphere—the bending figures, the smoke, the body stances, the entire mood. Using a Leica IIIc camera with 50-mm Summitar f/2 lens, and working with electronic flash, Bell shot into the light in order to get the flare and smoky haze and to emphasize the figures of the musicians. Lens stop was f/16 and film was Super-XX.

PAGE 128 While making some test shots of the model, Chester W. Chatman, Red Bank, N. J., planned this pose for her to achieve a feeling or mood of subtle beauty and grace. The picture was made in Chatman's studio with a Kodak Medalist camera and 100-mm Ektar f/3.5 lens. Shutter speed was 1/25 second at f/11 and film was Super-XX. The lighting was from an overhead indirect unit, 4,000 watts.

PAGE 129 As Robert S. Paul, Holliswood, N. Y., watched a small girl drinking from a fountain, something in the combination of sunlight and the breeze which was blowing through the child's hair and the stream of water appealed to him. The little girl's father already had asked Paul to take her picture, and the photographer decided that this was the effect he wanted. He used a Rolleiflex with 75-mm Schneider Xenar f/3.5 lens and exposed on Plus-X film for 1/100 second at f/11.

PAGE 130 Tadamachi Tsuboi, Japan, watched the antics of this bear splashing in and out of a pool in a park zoo. Tsuboi was attracted by the effect of the spray shaken off by the bear after emerging from the pool, and made the shot with a Leica IIIf and 50-mm Nikkor f/1.4 lens exposing on Fuji Neopan SS film for 1/200 second at f/8.

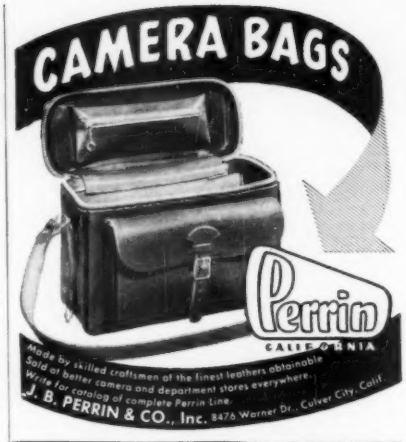
While on an assignment to photograph a wrestling match in Montreal, Roger St. Jean, of Longueuil, Canada, caught this peak of action with his Speed Graphic, equipped with 135-mm Graflex Optar lens, using electronic flash and a lens stop of f/8. St. Jean says that he was "almost in the ring, lying flat underneath the rope waiting for an opportunity to get the shot I wanted." His film was Super Panchro-Press, Type B.

PAGE 131 "It was a typical day at the beach with the family," says Jack Swenningsen, St. Petersburg, Fla., going on to say that they got tired of feeding the seagulls by hand, so he asked his sister to hold a piece of a cracker between her toes, while he photographed the unique method of dispensing "free lunch." Swenningsen's camera was an Anniversary Speed Graphic with 5¼-inch Zeiss Tessar f/4.5 lens. He used an orange filter and exposed for 1/800 second at f/5.6 on Isopan film.

It was springtime in New York and romance was in the air—even at the zoo in Central Park, where Miles Forst, of New York City, saw this sentimental pair. Using a Vito II camera with f/3.5 lens, Forst recorded the tender moment on Super-XX film with shutter speed of 1/100 and lens stop of f/8.

PAGE 132 Serenely ensconced behind window pane and bars, this bejeweled feline caught the attention of May Mirin, New York City. In a matter of seconds, Mrs. Mirin had aimed and focused her camera—a Rolleiflex with 75-mm Zeiss Tessar f/3.5 lens. The picture was made on Super-XX film with speed of 1/50 second at f/5.

PAGE 133 The gnarled trunk and branches



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of an ancient, uprooted tree made a striking background contrast for a pretty girl, so Vito Fiorenza, Brooklyn, N. Y., posed his model effectively and made this picture, using a Rolleiflex camera with Tessar f/3.5 lens. He exposed for 1/100 second at f/3.5 on Super-XX film.

PAGE 134 This picture of a Haitian boy with a gamecock was made by Walter Sarff, of New York City, on a visit to Port-au-Prince. Sarff's camera was a Rolleiflex with 75-mm Tessar f/3.5 len, and he used Super-XX film, exposing for 1/100 second at f/16.

PAGE 135 "In Paris," says Min Ooka, "people take walks on Sunday afternoon—but that was my afternoon to get this picture I wanted." He made the picture with a Rolleiflex and 75-mm Xenar lens, photographing at speed of 1/50 second and lens opening of f/16, on Super-XX film. Ooka's home is in the Bronx, New York City.

PAGE 136 Arne Bloch, of Odense, Denmark, was on a tour of Ireland and in Limerick he made this shot of an Irish woman whose face and bearing impressed him deeply. Daylight was overcast, and Bloch used a shutter speed of 1/50 second at f/4 to make the shot with his Rolleiflex, which has a 75-mm Zeiss Tessar f/3.5 lens.

PAGE 137 "I was testing the possibilities of existing light with my 35-mm Canon camera when I made this picture," says Vernon L. Smith of New York City. "I believe the young lady was in a daydream and had no idea I was taking her picture." Smith had a 50-mm Serenar f/1.8 lens on his camera and exposed Super-XX film for 1/25 second at f/1.8. The scene of the picture is a New York City subway.

PAGE 138 A dark, cloudy day inspired Bo Haagen, of Uddevalla, Sweden, to take this photograph of farm buildings. Forced development of Adox KB 17 film brought out the gray tones he especially shot for. He used a Leica IIIf camera, with a 90-mm Elmar f/4 lens, and the exposure was for 1/5 second, with a lens opening of f/16.

On his first trip to Stockholm in many years, Haagen was fascinated by the contrasts and busy tempo of the city. This is one of a series of 20 photographs he made on a hazy day. The same Leica IIIf camera was equipped with a Hektor f/4.5 lens. The exposure was made at 1/100 second, at f/8. Film used was Adox KB 17.

PAGE 139 As part of a planned picture series on local fairs, this was taken in Nuremberg, Germany, by Ira Latour, at the traditional, annual fair which takes place at Easter time, along the city's wall. He used a Rolleiflex equipped with a 75-mm Zeiss Tessar f/3.5 lens. Taken in daylight at 1/100 second, the lens opening was f/16, on Plus-X film.

Standing in Pennsylvania Station, in New York City, Harold Feinstein, of Brooklyn, N. Y., looked up, saw this photographic subject, and lost no time in getting it down on film. He used a Rolleiflex camera, with 75-cm, f/3.5 Xenar lens. Using Super-XX film, he exposed for 1/25 second at f/5.6.

PAGE 140 A mirror on the wall of a dance studio provided Walter Sarff of New York City with a unique point of view. Sarff shot with a Rolleiflex, Super-XX film, and an exposure of 1/250 second at f/8. For lighting he used an Ascor electronic flash unit bounced off a wall.

PAGE 141 "This shot is one of the high points in the play **Of Mice and Men**, says New York City photographer Jay Maisel. "It was

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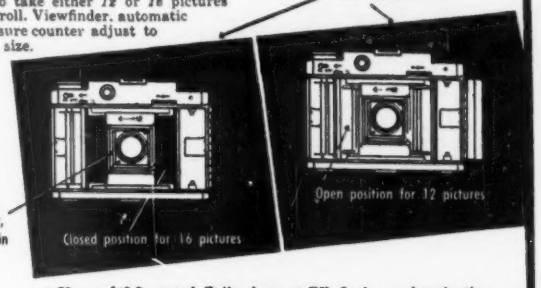

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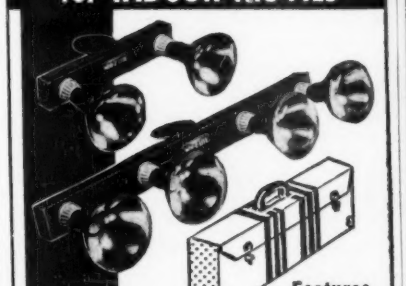

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taken during a rehearsal of an all-Negro cast in Greenwich Village." Maisel used a Ciroflex camera, Super-XX film, and exposed for 1/50 second at f/5.6. Two 150-watt spotlights supplied the illumination. In processing, Maisel partially solarized his negative to get this unusual effect.

PAGE 142 During a Columbus day parade Benn Mitchell was looking for candid material on a side street when he ran across this Chinese girl and her flag. "After spotting the girl I turned my back to her so she would not see my camera," says Mitchell. "I then set my Rolleiflex by guessing at the distance she was away from me. I watched her through the corner of my eye, and at the right moment turned and got her picture." He used Super-XX film and exposed at f/4 for 1/50 second.

PAGE 143 Edwin Boyd Johnson of Tennessee was in Papantla, Vera Cruz, Mexico, during a fiesta when he made this picture. "These particular Indians live back in the mountains and come to town only on special occasions like a fiesta," says Johnson. He made the shot with a Rolleicord III, Super-XX film, and an exposure of 1/50 second at f/11.

PAGE 144 "I saw this man rearranging his decoys," says Henry F. Zeman of Grand Rapids, Michigan, "and the whole scene, backlighted, looked interesting so I snapped a few shots." The picture was made at Hardy Dam Pond in Michigan with a Medalist camera, 100-mm Ektar f/3.5 lens, and an exposure of f/8 and 1/100 second.

PAGE 145 "I had to wait until both my subjects were asleep before I could get this picture," says Louis Stettner. "One of them kept staring at me." Stettner used a Leica IIIf with 50-mm Summitar f/2 lens, Plus-X film, and an exposure of 1/200 second at f/8.

Samson Raphaelson, of Bucks County, Pa., shot this December sunset while strolling along the beachfront at Nice. He used a Contax IIa camera, with a 50-mm Sonnar f/2 lens. The exposure was f/8 at 1/50 second, on Plus-X film.

PAGE 146 This photograph shows the excitement of a crowd which gathered in Tokyo to celebrate one of the traditional Japanese festivals, Setsubun. The picture was made by Seiju Ebihare of Tokyo. He used a Chiyoda 620 camera, Fuji Neopan SS film, and made two exposures: 1/500 second at f/3.5, and 1/2 second at f/5.6. The first exposure froze the crowd, and the second brought in the motion of waving hands.

PAGE 147 Photographer Arthur Truss took a helicopter ride to the Statue of Liberty and made this shot. Truss, who comes from Staten Island, N. Y., noticed visitors in Liberty's crown on his first flight around the statue. After thinking over the picture possibilities, he came back and got the picture with a Speed Graphic Pacemaker 4x5 camera, 135-mm Wollensak Raptar f/4.7 lens, Super-XX film, and an exposure of 1/400 second at f/8.

PAGE 148 Robert A. Robinson, of Woodland, California, made this photograph while in Norway. He used a Rolleiflex, Super-XX film, and exposed for 1/25 second at f/4.5. The snowflakes close to the lens created the large blobs of white in the picture.

"I took this picture during a lunch hour stroll in Rathauspark, Vienna," says photographer Harald O. Berting of Vienna. "It was a test shot for high key printing." Berting used a Leica IIIf, 50-mm Elmar f/3.5 lens, Plus-X film, and exposed for 1/50 second at f/5.6.

PAGE 149 "Both in New York and in Europe I had often seen this web effect on wet nights on the branches of trees," says photographer James McAnally of New York. "Eventually I did the above shot. I happened to be carrying my Rolleiflex and a tripod on the way home from the studio and saw the scene." McAnally exposed for 20 seconds at f/5.6 on Super-XX film.

PAGE 149 While in Astoria, N. Y., photographer Robert S. Paul saw the framework in this picture silhouetted against the sky. He thought it might be interesting in reverse tones. He shot the picture with a Rolleiflex, Plus-X film, and exposed 1/100 second at f/9. Paul then made a positive negative from his original negative and printed it. The photographer is from Holliswood, N. Y.

PAGE 150 "Jennifer, my model, was dressing her dolls for a school play," says photographer Paul Duckworth. "She was so engrossed that she didn't even know I was taking the picture. I believe children are most natural when they are busy at something." Duckworth used a Contax with 50-mm Sonnar f/1.5 lens, Ilford HP3 film, and exposed 1/50 second at f/5.6. He lives in New York City.

PAGE 151 "I was struck by my subject's beautiful, plaintive expression," says Larry Fried of New York City. "Almost without thinking, I pressed the shutter and made the shot. I say almost without thinking because I did think enough to set my shutter at 1/5 second and the aperture at f/3.5." Fried used a Rolleiflex and Super-XX film.

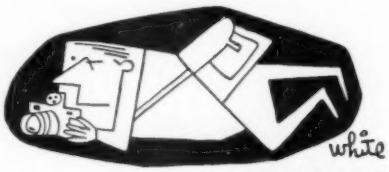
PAGE 152 While walking with his daughter across Brooklyn Bridge, Yook O. Hom, of Brooklyn, N. Y., got his idea for this picture. Using a Rolleiflex with 75-mm Tessar f/3.5 lens, he made the shot from a low angle at 1/250 second with lens aperture of f/5.6, on Super-XX film.—

Meet the Prize Winners

(Continued from page 64)

Fifth prize for color was won by James L. Weymouth for his ingeniously devised *Design (page 117)*. Weymouth, an amateur, first became interested in photography about five years ago. Since then his work has appeared in a newspaper and in magazines. He studied at the Fred Archer School of Photography in Los Angeles and at the school's graduation show he received an award for his black-and-white work and honorable mention for color. One of his color pictures was a prize winner in an earlier PHOTOGRAPHY Picture Contest. Weymouth was born in San Bernardino, California, and now lives in Los Angeles. He is photostat operator for the Justice Department, U. S. Civil Service. Two of his black-and-white entries in this year's Contest also are winners.—

Weymouth



Calendar of photographic exhibitions

*Conducted according to the recommended practices of the Photographic Society of America.

6th Annual Chicago Lighthouse Exhibition of Stereo Photography*, Chicago Lighthouse for the Blind and The Chicago Stereo Camera Club, Chicago, Ill.
Closes Nov. 13, 1954.
Entry fee $1, four stereo slides allowed.
On exhibit at the Art Institute of Chicago Dec. 4 & 5, 1954.
For information and entry blanks, write Conrad Hodnik, Chairman, The Chicago Lighthouse for the Blind, 3323 West Cermak Road, Chicago 23, Ill.

15th International Photographic Salon of Japan*, All Japan Association of Photographic Societies and the Asahi Shimbun Press, Tokyo, Japan.
Closes Nov. 15, 1954.
Entry fee $1, four prints or six slides allowed.
On exhibit in The Galleries of Mitsukoshi, Tokyo, during Jan. 1955. Also in Osaka, Nagoya, Fukuoka, Sendai, and Hokkaido.
For information and entry blanks, write Salon Sect'y, 15th International Photographic Salon of Japan, Asahi Shimbun Bldg., Yurakucho, Tokyo, Japan.

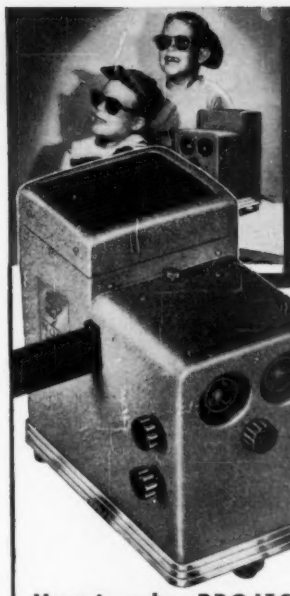
20th Annual Des Moines Salon of Photography*, Des Moines Y.M.C.A. Movie and Camera Club, Des Moines, Iowa.
Closes Nov. 19, 1954.
Entry fee $2, four prints allowed.
On exhibit at Des Moines Art Center from Dec. 12, 1954 to Jan. 2, 1955.
For information and entry blanks, write Henry W. Tyler, Des Moines Art Center, Des Moines, Iowa.

Series of Three Color Print Contests*, Color Division of the Photographic Society of America, Philadelphia 3, Pa.
Closing dates Nov. 20, 1954, Feb. 20, and May 20, 1955.
Entry fee $1, series of three or $.50 each. No entry fee of Color Division members.
For information and entry blanks, write Contest Director, Joe E. Kennedy, 1029 Kennedy Bldg., Tulsa 2, Okla.

19th Kodak International Salon*, Eastman Kodak Camera Clubs, Rochester, N. Y.
Closes Dec. 1, 1954.
Entry fee $1, number of prints and/or slides on request.
On exhibit in Rochester from March 4 to 27, 1955.
For information and entry blanks, write John H. Naisbitt, 33 Bobrich Drive, Rochester, N. Y.

17th Annual Springfield International Salon of Photography* and the 3rd Annual Color Slide Exhibition*, The George Walter Vincent Smith Art Museum, Springfield, Mass.
Closes Dec. 1, for prints and Dec. 8 for slides.
Entry fee $1 four slides; $2, four prints allowed.
On exhibit at the museum Jan. 5 to 16 for slides; Jan. 5 to 25 for prints.
For information and entry blanks, write Marian D. McCarthy, Springfield International Color Slide Exhibition or Springfield International Salon of Photography, George Walter Vincent Smith Art Museum, Springfield 5, Mass.

3rd International Salon of Pictorial Photography*, The Photographic Association of Bengal, Calcutta, India.
Closes Dec. 25, 1954.
Entry fee $1, four prints allowed.
On exhibit in Calcutta, from Feb. 13 to 27, 1955.
For information and entry blanks, write B. K. Mukerjee, Chairman, Photographic Association of Bengal, 24B Hindusthan Park, Calcutta 29.—



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what's new — Trade Notes and News

All data and descriptions ascribed to products listed herein are those claimed by the manufacturers and distributors, and listings are not to be construed as endorsements by PHOTOGRAPHY. For further information write to address given in trade note.

CAMERAS

MOVIE OUTFITS are announced by Eastman Kodak Co., Rochester, N. Y. The Brownie Movie Outfit features the *f*/2.7 Brownie movie camera, the *f*/2 Brownie projector, preview screen and instruction booklet. Price is $99.50. The Brownie Movie Kit features the same camera, a Brownie movie light bar which attaches to camera, and reflector flood lamps. Price is $49.75.

BOLEX C-8 is a new single-lens 8-mm camera distributed by Paillard Products, Inc., 100 Sixth Ave., New York, N. Y. Speeds range from 8 to 64 frames per second, or frames can be exposed singly. Automatic footage counter next to viewfinder resets to zero when camera is reloaded. Zoom-type viewfinder shows field of view for ½-1½ in. lenses. Other features: instant run-down stop; continuous run lock; audible film end indicator; standard D lens mount. Available in four models with wriststrap and eight-inch cable release: Lytar ½-in. *f*/2.5 fixed focus, $89.95; Yvar ½-in. *f*/2.5 focusing mount, $119.95; Yvar 13-mm *f*/1.9 focusing mount, $139.95; Switar ½-in. *f*/1.5, $179.95.

NIPPON KOGAKU, manufacturers of the Nikon line of cameras and lenses, will now supply 20th Century-Fox with Anamorphic Cinemascope Projection Lenses, it has been announced by Joseph Ehrenreich, president of Nikon Incorporated, 277 Fifth Ave., New York, N. Y.

PAXETTE is a new precision 35-mm camera with fully automatic operation. One twist of the winding knob cocks the shutter, advances film, and sets the counter. Other features: double-exposure prevention; built-in extinction-type exposure meter, with corresponding scale on Eveready case; depth-of-field scale; film reminder knob with body release. With a 45-mm *f*/2.8 Kalaplast lens, synchronized Pronto shutter to 1/200 sec & B, and self-timer, price is $36.95; case is $6.95. Information and catalog available from Interstate Photo Supply Corp., 28 W. 22nd St., New York, N. Y.

LENSES AND ACCESSORIES

UNITEL, a 16-mm *f*/3.5 telephoto lens is available from the Photographic Importing and Distributing Corp., 35-55 Prince St., Flushing 54, N. Y. Coated, color-corrected, with click-stops and a focusing mount from three feet to infinity, the price is $29.95.

INSTANT PARALLIX, product of Parallix Corp. of New York City, is now protected by patent. The device snaps over both lenses of reflex cameras and eliminates parallax error without special adapters or auxiliary lenses. Write the company for literature at 250 W. 54th St., New York 19.

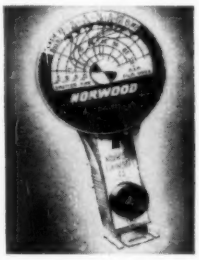
ANGENIEUX 50-mm *f*/1.5 is a preset, high-speed S21 lens for Leica, Cannon, Tower, and similar cameras. All air-exposed surfaces in the six-element lens are hard-coated to reduce reflection and glare. It is claimed to have unusual definition, edge-to-edge sharpness, excellent light transmission, and brilliant color rendition. It focuses from 3½ feet to infinity, stops down to *f*/22, and has a depth-of-field scale. Finished in ebony with white numeral markings, price is $135, for Leica rangefinder coupling. Distributor is Camera Specialty Co., Inc., 705 Bronx River Rd., Bronxville 8, N. Y.

ACCURA is a two-inch *f*/3.8 enlarging lens. Coated and color corrected, it covers the 35-mm frame size and has a standard Leica thread. Manufactured by Accura Industries, 67 Forest Rd., Valley Stream, N. Y., the price is $9.95.

FLASH

AC CONVERSION PAC, Model 109-500 is an accessory to the Hico-Lite models 109 and 109 Pro Electronic Flash. Of same size, shape, and weight as the dry batteries, it is interchangeable, yielding the same light output and is claimed to be shockproof. No switches are needed since the unit will not function until the lamp head is plugged into the power supply. Complete with underwriters-approved 10 ft rubber cord and connector, the price is $18.95. Further information available from Phototronics Div., Hauman Instrument Co., 70 Coolidge Hill Rd., Watertown 72, Mass.

STROBONAR V Extension, Model HR-41 is designed for use with the Strobonar V. A special plug can take one or more extension lights as needed. A product of Heiland Research Corp., 130 E. Fifth Ave., Denver, Colo., it is $39.50.



FLASH-MATE, an exposure meter for flash photography, is announced by the Norwood Flashcraft Co., 595 E. Colorado St., Pasadena, Cal. Setting the shutter speed, film index, and flash bulb number in the dial, then focusing the dial coupled rangefinder upon the subject automatically, gives you the correct *f*-stop. The rangefinder has a footage scale from 3 to 48 feet. The Lucite dial has multi-colored calibrations, the 4¼-in.-long case is of gray Styron with chrome trim and attaches to most cameras. Price is $14.95.

BULL'S EYE Flash Outfit is an addition to Brownie line of Eastman Kodak Co., Rochester, N. Y. It contains the new Brownie Bull's Eye camera with an eye-level viewfinder distance selector and a double exposure prevention device; the new Kodalite Midget Flasholder with 8 M-2 flashbulbs, 2 batteries and flashguard, 2 rolls of Verichrome film, and instructions. Price complete is $17.95.

HEILAND RESEARCH CORPORATION stockholders have approved the sale of its assets and business to Minneapolis-Honeywell Regulator Company, marking the latter organization's entry into the photographic

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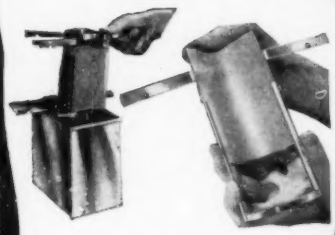

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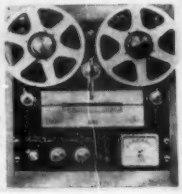
ROTATING FLASH GUIDE, making flash photography foolproof, is claimed by Sylvania Electric Prods., Inc., 1740 Broadway, New York 19, N. Y. It is built into the cover of the Gift Pak which is made of transparent Kodapak plastic, and contains a dozen Bantam 8 flashbulbs. Price is $1.79, at Sylvania dealers.

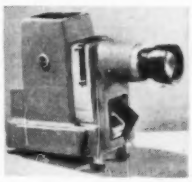
SOUND PROJECTION EQUIPMENT



BERLANT BROADCAST RECORDER, model BR-1, is designed for the amateur and professional user. It may be mounted in a standard 19-in. rack panel or installed in a console or carrying case. Among claimed features are: a "Unisync Drive" motor employing a reversed field principle, resulting in quieter operation; provision for up to five heads, making possible simultaneous recording and playback of two different signals or for both single- and dual-track operation; controllable fast forward and reverse permits any reel speed from stop to full spooling; instantaneous switching from cueing to editing with full exposure of tape; exclusive fading method eliminating all clicks and noises. Manufacturer is, Berlant Associates, 4917 W. Jefferson Blvd., Los Angeles 16, Cal. Price is $545.

PENTRON TR-4 TAPE RECORDER is of the multi-speed portable type; has push-button speed change and editing key for deletion of recorded material or for spot recording while playing back tape. Write the maker, Pentron Corp., 777 S. Tripp Ave., Chicago 24, for a full description of the many features of this new model which is priced at $189.50 with microphone, reel of tape, take-up reel, and operating instructions.

PROJECTION & VIEWING EQUIPMENT



SIGNET 500 is the name of a new Kodaslide projector for group showings, which takes single-frame filmstrips and 2x2 slides, simply by loosening a screw. Among claimed features are: reversible, scratch-free advance mechanism; rapid, cinch-free rewinding; adjustable elevation of front and rear legs; quiet impeller-type blower. It will accept the Airequipt slide changer with appropriate adapter. With an *f*/3.5 lens the price is $98 and $105 for the *f*/2.8 model. Carrying case is $19.75.

CRAIG PROJECTO-EDITOR, Professional Model, is announced by the Kalart Co., Plainville, Conn. It includes a large-screen movie viewer; rewinds with a capacity for 2000-ft reels; master splicer, and film cement. All are Craig products and are mounted on a hardwood base. Among claimed features are: films show brilliantly in lighted rooms; frame-by-frame inspection without overheating film; left-to-right film threading, focusing and framing adjustments; built-in frame marker; tension brake rewinds for smooth control while viewing and to lock the reels while splicing; cement splices triacetate and diacetate film bases. Price complete is $79.50; viewer alone in 8- or 16-mm size is $49.50.

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Bulk Film—100'..... 3.75

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DARKROOM EQUIPMENT

GRAFLEX, INC., Rochester, N. Y., announces a press camera and enlarging unit in one package. The Century Graphic 23, with f/4.5 lens and speeds to 1/200 second takes 2¼x3¼ negatives on sheet film, film packs, or roll film. Mounted on a stand, it becomes an enlarger or photocopy unit. Included in the package are: a Grafmatic sheet-film holder for semi-automatic exposure of six sheets of film; a Graflarge cold-light unit with glassless negative carrier; and a Graflarger stand and baseboard. Price is $199.50 with storage case, at Graflex dealers.

LITE-TITE is a darkroom ventilator manufactured by the Stratfield Co., 434 Grand St., Bridgeport, Conn. A four-inch wall exhaust opening is required to take the 12-in. diameter, dome-shaped ventilator, which completely changes the air in the average darkroom every five minutes. It is claimed to be whisper-quiet. With a plug and six-foot cord, it is finished in brown and the price is $18.50, prepaid, with a money-back guarantee.

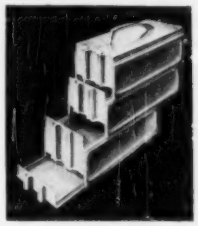
MISCELLANEOUS

GRAFLEX, INC., Rochester, N. Y., announces a redesigned trademark. The word "Graflex" and a circular border have been added to make identification of their products positive and more immediate.

PHOTOGRAPHIC BOOK HEADQUARTERS, handling all photographic books of all publishers, is now open for business at 33 W. 60th St., New York 23, N. Y. The new store is a project of The American Photographic Book Publishing Co., Inc.

FOLDING BELLOWSCOPE, latest in the series, is announced by Photographic and Distributing Corp., 35-55 Prince St., Flushing 54, N. Y. It extends from 1½ in. to 5 in.; has leather bellows; a geared track; a positive lock; and a metal frame for positive alignment. For storage, it folds to under 2x2½x4-in. Available in three models: LE for Leica, Canon; KE for Kine Exakta, Exa; CS for Contax S, D, DA, Pentacon, Praktica, and Praktiflex FX. Details available from distributor. Price is under $20.00.

HIGH-SPEED MOVIE FILM, for use under very poor lighting conditions has been developed by Eastman Kodak Co., Rochester, N. Y. Tri-X Panchromatic Negative film is claimed equal to the newest and fastest sheet films. While twice the speed of Super-XX Negative film, its granularity is the same, or lower. Available in 16-mm safety film on camera spools in 100- and 200-ft rolls, with or without sound recording. Price is $3.80, $6.35. Film is not processed by manufacturer.



PORTAFILE Manufacturing Corp., 360-370 Hendrix St., Brooklyn, N. Y., announces a new, unbreakable plastic slide file. The basic Portafile unit consists of a cover, drawer, and index tray, with two additional drawers. Each drawer holds 100 2x2 or 50 stereo slides, in glass or metal mounts. In cardboard mounts, the capacity is tripled. The unit is $9.95; additional drawers are $2.95 each.

EDIXA STEREO brochure, describing the various models of Edixa Stereo cameras, lens, and shutter equipment, etc., is available from Wirgin Bros. Camera Works, 705 Bronx River Rd., Bronxville 8, N. Y.

PHOTO GREETING CARD folder is available from Chemipure Labs, 170-06 Hillside Ave., Jamaica 32, N. Y. Christmas and year-round masks; Christmas and Thank You folders; and a French four-fold production kit consisting of layout worksheets, an 8x10 set of designs on film, and complete instructions are offered. Prices are, respectively: $1 each, set of ten Christmas masks, $8.95; 10 cents each; with envelopes, $2.95.—

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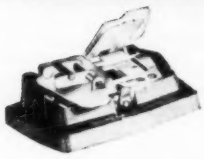
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35mm COLOR SLIDES DUPLICATED...5 for $1.00
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PROCESSING . . . Ansco Color, Ektachrome 35mm x 20 exp., 120-620.....$1.00 per roll
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Factory FRESH Film (Daylight or Tungsten)
5 rolls $5.50—10 rolls $10.
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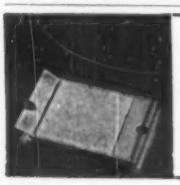

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YOUR photo sealed in celluloid on back of 2¼" round mirror. 50c each, 3 for $1.00. Send snapshot 2¼" square for each mirror ordered. Theron Fox, 1296-A, Yosemite, San Jose, Calif.

STAMPS AND COINS

66 FOREIGN Coins and Bills $1.00; 110, $2.00. Alvin Levy, 59 Brighton 11th, Brooklyn 35, N. Y.

50,000 STAMP Grab-bags, 25c each. Anderson, P.O. Box 1, Reading, Pa.

FREE! Big United States Stamp Catalog. Valuable guide and check list. Hundreds of illustrations. Approvals. Harrisco, 306 V Transit Building, Boston 15, Mass.

FOR INVENTORS

INVENTORS—If you believe you have an invention, you should find out how to protect it. Send for copy of our Patent Booklet "How to Protect Your Invention" and "Invention Record" form. No obligation. McMorrow, Berman & Davidson, Registered Patent Attorneys, 244-E. Victor Building, Washington 1, D. C.

INVENTORS—Don't sell your invention Patented or Unpatented until you receive our offer. Write Cowgill, Box 298, Marion, Ohio.

MISCELLANEOUS

RARE Books, Art. 24—Sparkling illustrated cartoon booklets $1.00. Catalog 10c. Aladdin Book Co., 210-CP Fifth Avenue, New York 10.

2x2 SLIDES from any size negative 15c, unmounted 10c. Duane Stebbins, Box 62, Agawam, Mass.

TAPE Recorders, tapes, accessories. Unusual values. Dressner, Box 66P, Peter Stuyvesant Station, New York 9.

BOOKS, booklets, stories, arts, novelties, illustrated Comic booklets, 20, $1.00. Catalogues 10c. Kogan, 1032-P, Church Annex, New York 8, New York.

BUY wholesale Christmas giftware, watches, jewelry, appliances, cameras. Catalogues 50c (refundable). Dart, 3812P Atlantic Ave., Brooklyn 24, N. Y.

ESOTERIC Curiosa, Rare Books, Manuscripts, Pamphlets, Readers, Booklets; English, French, German. Indicate title, author or subjects desired. Send stamped envelope for reply. P-Francene, Box 279, Madison Square Station, New York 10, N. Y.

UGLY Penmanship made beautiful in 10 hours with Positive Hand Controls. Write, Ozment, Box 665-22P, St. Louis, Mo.

FREE monthly bargain list! Before you buy try Camera Center, 35 Market St., Lynn, Mass.

LABEL your slides! Record data when taking picture, printed label with thumb mark ready to stick on finished slide. Booklet 250 labels, $1.00. Sample 10c. Tehico, 521 East 237, Euclid, Ohio.

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"INTERESTING Mails"—25c keeps your mail-box full three months. Bentz, (Desk—K/35), Chatawa, Mississippi.

"X-Ray MIND." Analyze and Influence People at Sight. (Adults) Inquire. Send dime. Krishnar Institute, Box 842-C44, Escondido, Calif.

BUILD 15 Radios . . . only $19.95 complete. Learn Radio Construction, Theory, Trouble-shooting, Code, F.C.C. Regulations. Complete Radio Course includes all parts, components, Instruction Books, etc. Free Radio Tester and Soldering Iron. No experience required. Money-Back Guarantee. Order direct or send for descriptive literature. Valuable Radio and TV Guide upon request, free of charge, no obligation. Progressive "Edu-Kits" Inc., 497 Union Ave., Dept. P-1, Brooklyn 11, New York.

HISTORIC Virginia, world travel, 20c. Kodachrome 35c. Royal pix DP, Front Royal, Va.

AT Last! A Personalized Picture Lamp, using your Favorite Snapshot. Completely New. For detailed information write to—Family Gift Shop, Bernville, Penna.

BIKINIS $3.95 up. Or make your own, patterns $1.00. Hertenstein, 1257 Norwood Rd., Cleveland 3, Ohio.

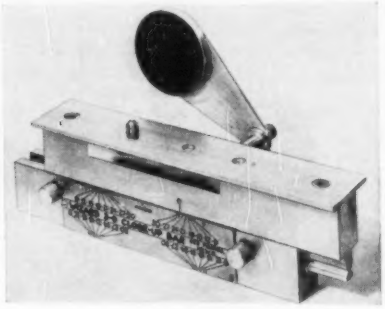
Stereo Today

(*Continued from page* 186)

Slide-Bar That Thinks

Most amateurs who experiment with stereo close-ups begin by making their own slide-bars. Several now are on the market. They provide a fitting for fastening to the tripod, a mount to hold the camera, and a bed upon which the camera slides from one side to the other. A big problem in using them is to determine how far to shift the camera to take a given picture. Tables usually are provided to enable the user to figure out his answer, but a more convenient solution is provided by an outfit that has just been introduced.

It is called the 3-D Wizard Close-up Bar and has been developed by Howard G. Swift, Jr., of Des Moines, Iowa. What makes it different is that you don't have to think about lens separation to take close-ups with it. Its ingenious scale is calibrated in subject distances from 9 to 30 inches. All you have to do to shoot a close-up at 15 inches, for example, is to align an index mark with 15 on the right side of the scale, cap the right lens and make the left-lens exposure. Then shift the camera to align the mark with 15 on the left side of the scale, cap the left lens, and take the right-lens picture.



Four scales are provided with the slide-bar, a pair for use with stereo cameras and a pair for regular cameras. One of each pair is for taking pictures for hand viewing and the other is for shooting for projection. It's generally conceded that a greater degree of stereo relief, and hence greater lens separation, is desirable for hand viewing than for projection. The scales are calibrated to provide an inter-lens distance of 1/25 the lens-to-subject distance for hand viewing and 1/50 for projection.

Swift built his first slide-bar to fill an assignment that called for hundreds of extreme close-ups and modified it as he went along. It is fitted with a spring-loaded capping hood to facilitate covering the lenses without moving the camera. It is intended for use with any camera that can be fitted with supplementary lenses for close-up focusing, and the mounting screw can be shifted to allow for centering regardless of the location of the tripod socket.—

The most Revolutionary development in electronic flash in 25 years

SUPER

SUN☼LITE II

PORTABLE SPEEDFLASH

with the amazing new

SUNFLECTOR

Super SUN*LITE II "POWERHOUSE" PORTABLE gives over 1000 flashes per battery set. Powerpack under 5 lbs. Color guide 35-50 b&w 150-300. Has Sunflector, Shutter Cord, Standard L-Bracket. Less batteries, **$79.50**

"POCKET - PAK" PORTABLE 32 oz. packweight, 500 flashes per battery. Same light output, guide numbers, equipment as above. Less batteries, **$89.50**

Super SUN*LITE II AC OUTFIT, $62.50

Gives 50% More Light
25% Increase in
Guide Numbers!
Masters Color and Distance!

Yes—the new *SUNFLECTOR*—one-piece tube-reflector is the greatest advance since we introduced the first dry battery powered, portable Speedflash. The Sunflector is now standard equipment on all Sun-Lite Speedflash at *no increase in price.* Color guide now 35-50 . . . black-and-white 150-300!

- **LOW-PRICED** — Sun-Lite equals performance of units costing as much as $100 more.
- **ECONOMICAL** — Voltage-doubling circuit cuts battery replacement costs in half.
- **VERSATILE** — Sun-Lite Extension Lights multiply light rather than divide it.
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Super SUN*LITE II POWER-BOOSTER EXTENSION LIGHT doubles light output, all other makes divide it. Adds extra light source or doubles light of original source — as desired. **$49.50**

SUN * LITE II "FLASH SAVER" inexpensive AC speedflash for the average snapshooter. Makes ideal studio "slave" unit with Sun*Lite Photo Tripper. Guide numbers: Kodachrome 25-30, B&W 100-120 (commercial development), Kodacolor 50-65. Has shutter cord, L-bracket, 15' cord. **$39.95**

TRY BEFORE YOU BUY — your dealer will loan you a unit FREE! (Or write to The Hershey Mfg. Company for illustrated information.)

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SUPER **SUN ☼ LITE II**

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SENSATIONAL OPTICAL BARGAINS

f/1.4 16mm. MOVIE PROJECTION LENS

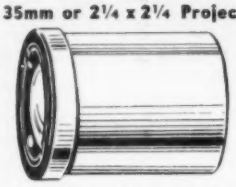
F. L. only 1" . . . or ½ that of standard 16mm projecting lens. Gives you a big picture—4 times the size normally obtained in same projecting distance. This is a 6 element coated lens manufactured for use in an expensive Juke Box Projector. Would normally retail for about $30.00. Lens unit mounted in a standard sleeve with an O. D. of 1 3/16" which fits most 16mm projectors. Brass tubing available to change O. D. for adapting to other sizes from 1" to 1½". Direction sheet included. Back of this lens must come to within 3/16" of film. Excellent for making your own projector taking Viewmaster-size film, or for making a contour projector.

Stock No. 30,119-P ..... **$9.50 pstpd.**

Sleeve Adapter, 1" O.D.
Stock No. 40,126-P ..... **$1.00 pstpd.**

f/3.5 PROJECTION LENS

for 35mm or 2¼ x 2¼ Projectors



Well-made, anastigmatic projection lens. Use it for building your own projector (see "Instruction Booklet" listing below Stock #9014-P), or adapt it for use with commercial models. O. D. of barrel 1⅝". E. F. L. 4 inches.

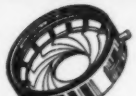
Stock No. 30,099-P ..... **$6.00 Postpaid**

TEMPERED HEAT ABSORBING GLASS

Flat polished discs of specially treated glass designed to absorb heat from optical systems of projectors, enlargers, etc. Not mounted. 5/64" thick. You can't buy it at a lower price!

Stock No. 4070-P (2⅜" dia.) . . $1.50 ea. Pstpd.
Stock No. 4071-P (2¼" dia.) . . $1.50 ea. Pstpd.

IRIS DIAPHRAGM



Imported from Germany. Low cost. Use for building enlargers, cameras, optical instruments, etc. With handle. O.D. 2¼". Maximum aperture—1⅝". Minimum aperture—¼.

Stock No. 30,118-P.
..... **$4.50 P.P.**

Just arrived from Germany

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Make your own enlargements. (See "Instruction Booklet" listing below Stock #9038-P.) It's a lot of fun and easy. Three popular sizes of high quality anastigmatic enlarging lenses. Coated for increased contrast, and to cut down exposure time. Corrected for color separation. Flat field. Excellent overall definition. Click stops. Iris diaphragm. Retaining ring for mounting. COVERAGE: 55 MM size—35 MM. 75 MM size—2¼x2¼. 105 MM size—2¼x3¼.

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Stock No. 30,124-P—F/4.5—75 mms. focal length click stops 4.5-5-6-8-11-16-22 ..... **$16.50 Postpaid**
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4¼" "Palomar, Jr." Reflecting Telescope

Complete with tripod

$74.50

A REAL ASTRONOMICAL TELESCOPE

With this scope, you can see the craters on the Moon, the rings of Saturn, double stars, or a newspaper headline at a mile! Mirror guaranteed to give theoretical limit of resolution. Rack and pinion focusing, removable mirror mount, counterweight. Real equatorial mounting—only one adjustment follows stars! Aluminum tube. Combination eyepiece give 57 and 115 powers. Takes standard eyepieces for greater power. Mirror f/11. Mirror corrected to better than ¼ wavelength.

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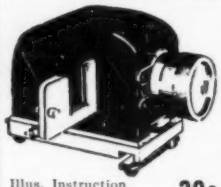
"MAKE-YOUR OWN" 4¼" MIRROR KIT

The same fine mirror as above, polished and aluminized, lenses for eyepieces and diagonal. No metal parts. **Stock No. 50,074-P** .. **$16.25 pstpd.**

BUILD YOUR OWN! 35mm. Slide Projectors



Thousands of our customers have made their own projectors. Excellent results! Money saved! NOTE: We do not furnish metal parts except focusing mount in kit #4068-P.

Contains f/1.9 projection lens in focusing mount, 2 condensers, heat absorbing glass, full instructions.
STOCK NO. 4068-P ..... **$6.00 pstpd.**

2 unmounted achromats for projecting lens, 2 condensers, heat absorbing glass.
STOCK NO. 4029-P ..... **$2.85 pstpd.**

Illus. Instruction Booklet 9014-P **30c**

INFRA-RED FILTER

Take Pictures at Night—in Movies, etc.

Fasten it over your flash reflector as an infra-red light source. For use with infra-red camera attachments, telescopes, etc. Light from your light source is filtered so that only infra-red light hits subjects. 3⅝" diam. ⅛" thick.

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About 14" high on a 7" x 7" base. Projection sphere 7" diameter. Weight 3 lbs.

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100, 200, 300 Power

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Instrument comes packed in sturdy, hard wood case. Accessory Eyepieces and Objective available.

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Homebuilt Telescopes	9006-P	40c
Method to Clean Precision Optics	9024-P	15c
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Infra-red Light and Its Uses	9040-P	75c
Homemade Stereo-Adapters	9032-P	30c
Homemade Stereo-Viewers	9034-P	30c
Photo Micrography with Pen Microscope	9029-P	10c
Dummy Cameras	9035-P	20c
Collimating Systems	9031-P	15c
"Building a Condenser Enlarger"	9038-P	40c

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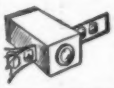
"ALL ABOUT TELEPHOTO LENSES"

21 pages—wealth of information, diagrammed instructions. Tells how to build Telephoto attachments—how to use them. Lots of other good dope on Telephotography.
Stock #9036-P ..... **60c Pstpd.**

SIMPLE LENS KITS!



Fun for adults! Fun for children! Kits include plainly written, illustrated booklet showing how you can build lots of optical items.

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10 power—real flat field. Diameter .587" (15mm.), F.L. 1". A $7.50 value!
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Stock No.	Size	Pstpd. Price
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15 POWER SPOTTING TELESCOPE

Complete with Tripod and Swivel Head

Prism erecting system. Sharp clear image. Ramsden eyepiece. Coated achromatic objective lens. Max. length 7¾". Tripod is 8½" high. This price possible because war surplus material was utilized in construction.

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50 POWER MICROSCOPE and 10 POWER TELESCOPE

ONLY **$4.50** ppd.

Useful Telescope and Microscope combined in one amazing, precision instrument. Imported! No larger than a fountain pen. Telescope is 10 Power. Microscope magnifies 50 Times. Sharp focus at any range. Handy for sports, looking at rare objects, just plain snooping.

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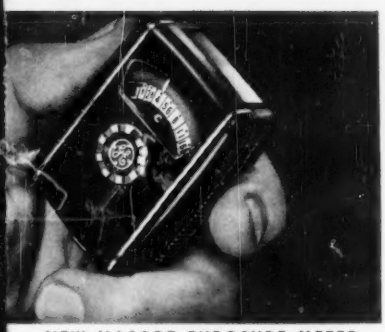
G-E exposure meter eliminates picture-taking guesswork by telling you the correct camera setting



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PR-1 EXPOSURE METER—"The meter with a memory." Just press, set and read. Pointer lock holds reading; trident analyzer makes scanning easier; automatic range shift for indoor-outdoor reading. Complete for every photo need **$32.50****

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MAKE sure those once-a-year Christmas shots are properly exposed . . . with a General Electric exposure meter. It quickly and easily measures existing light, then shows you exactly how to set your camera to capture vivid color and details.

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